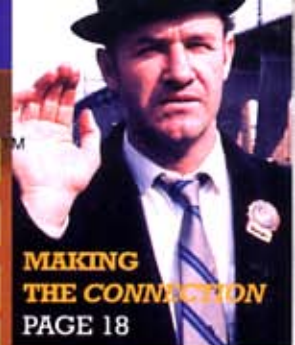


FILM SCORE



**MAKING
THE CONNECTION**
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BIGGER, BETTER SCORES

How the RMA Is Helping
to Put More Music
on Your Soundtracks

MASTER OF DISASTER

The Rise and Fall
of Irwin Allen, Part II


COMEDY'S COMER

Rolfe Kent
Busts a Gut

ITALIAN IMPORTS

You Can't
Beat BEAT





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Space Deadline: October 19
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Dates subject to change.

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ON THE COVER: MO MUSIC!

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FILM SCORE
MONTHLY

There's No Comparing Composers

Why our Reviews Editor is in favor of critical heresy

When I review an album, I look for ways to communicate in simple terms what the music sounds like. One of the most effective ways of doing this is by citing other scores that sound like or may have influenced the new work. Many people have a problem with this; they think it's insulting to say one score sounds like any other score—it's heresy!

I understand that these comparisons can be perceived as detracting from the luster of some great new opus. I am also aware of the commonly held idea that things should be judged only on their own merit—as if they existed in vacuum. But score to score comparison is not only valuable but probably the single

best means to help a reader decide whether or not he really wants to go out and buy an album. Saying "This is great! Buy it!" is not nearly as accurate or persuasive as "It's an incredible blend of *Wind and the Lion* and *Spartacus*!" Such a statement gives the reader a better idea of what the music sounds like (short of a thorough musical analysis that few will read or understand), and it accurately describes the music!

Face it, a lot of scores sound like other scores. And I'm not

talking about the ridiculous cases of plagiarism that plague today's scene. These comparisons are simply a useful tool, and should be never taken as an insult unless they are subjective and insulting.

It's especially valid and interesting to trace how past film composers influenced today's masters. The following is an example of material that was deemed too offensive to include in the liner notes for *Untamed*. It has been chopped out of the track-by-track section, edited and thrown together here:

(Please refer to the track-by-track analyses in the liner notes as necessary.)

"Though both men were around the same age, Waxman had a huge head-start over Alex North in the film scoring scene. As near-contemporaries, neither composer necessarily influenced the other, but *Untamed* bears several clear cases of similarity in their styles. In "Vorwarts" for instance, the rising traveling melody and crunching brass accompaniment is in 4/4, but the underlying four-note timpani pattern contrasts with a 3/4 feel, making for a terrific, Alex North-like hemiola effect. The "wild, circus-like assault" described in "Commandos" is texturally similar to

many raucous North pieces and was one of his favorite approaches to reinventing contrapuntal accompaniment under a main melodic line. Furthermore, the "mechanical, house-building passage" of "After the Fight/By the River" has strong, North-like qualities. (The brass calls in the following section are decidedly Mahlerequesue.)

With Alex North a considerable influence, it's not surprising that Jerry Goldsmith would also look to Waxman as he honed his craft. The aforementioned "After the Fight/By the River" presents a variation of the Hoffen Valley theme that boasts numerous eerie connections to Jerry Goldsmith's *Logan's Run*. While it's unlikely that Goldsmith ever directly associated the grassy plains of the outside world in *Logan's Run* with the hills of Hoffen Valley, the general influences are undeniable. Then there are the rapid seventh-drops after a statement of the traveling theme in "The Accident"—they practically cry out Goldsmith's name, yet here they are in a 1955 Waxman score. And while it's hard to say who really "invented" the kind of jagged, monophonic passage of "After the Storm," Waxman, Goldsmith and Leonard Rosenman cut such material from the same cloth. "Lightning," the prior cue, opens with a fair dose of Herrmannesque action/suspense writing.

Although he's considered a Golden Age great, Waxman really helped bridge the gap between the Golden and Silver Ages. *Untamed* is filled with the kind of trademark Waxman writing that undoubtedly helped shape the styles of numerous other film composers. The canonic brass at the close of "Paul Finds Katja/Hoffen Valley" would make John Williams or Elmer Bernstein proud. The "slow, pedal-driven" section near the onset of "After the Storm" is strangely similar to Howard Shore's writing—specifically for something like *se7en*. It's possible and even likely that Shore has never seen or heard *Untamed*. Perhaps he's not even that familiar with Waxman. Regardless, it's impressive that Waxman used this throbbing, minimal approach around 40 years before Shore starting applying a similar concept in more disturbing contexts.

Wasn't that offensive? I hope some more people buy *Untamed*—everyone is buying *The Towering Inferno* instead. There are no impulse buys for *Untamed*. I hope this editorial will get some of you interested in *Untamed*, because as a total package, it might be the best score *FSM* has released. Or should I just say... "*Untamed* is great. Buy It!"



Jonathan Z. Kaplan

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THE SHOPPING LIST

Richard Stone 1953-2001

Composer Richard Stone, who played a pivotal part in resurrecting the musical legacy of Carl Stalling in a new wave of animated programming from Warner Bros. studios, died March 9, 2001, of pancreatic cancer in West Hills, California. He was 47.



spin on the original Warners cartoon characters with *Tiny Toons Adventures* in 1990, Warner Bros. Executive in Charge of Music Doug Frank and composer and music supervisor Bruce Broughton hired Stone along with a number of

Stone studied cello and music composition in college and had always been a fan of the innovative and wildly energetic scoring that Stalling applied to the classic Warner Bros. cartoon shorts of the 1940s, '50s and '60s. When Steven Spielberg launched a new

other composers to provide music for the series. "It became very clear that Richard was very different from the other people working on the show," Frank recalled in a June 1999 *FSM* interview. "Far more dedicated, just had a different handle on things, an understanding that was superior

Finally, the Awards Are Dun

The March 25 Academy Awards capped the seemingly endless award season, with the Oscar for Best Motion Picture Score going to Tan Dun for *Crouching Tiger, Hidden Dragon*. As expected, Bob Dylan won the Best Original Song Oscar for "Things Have Changed," from *Wonder Boys*. A highlight of the night came when cellist Yo-Yo Ma and violinist Itzhak Perlman performed a duet montage of the works nominated for Best Score.

FSM

to the other composers and orchestrators working on the show. He started to get the call more than anyone else, and I remember having lunch with him and asking him what he wanted to do when he grew up. And he told me that if he was so busy doing animation for television that he had time for nothing else that he would be the happiest composer in the world...at which point I warned him to be careful what he wished for. And that's exactly what happened."

In that article, Stone admitted that paying homage to Stalling's amazing musical style was something that came easily to him. "I had spent so much time watching Carl Stalling cartoons, and the way the cartoon was written and animated it just cried out for certain things," the composer said. "Because the animators and the writers and Warner Bros. at the time put great value on having their product having the look and feel of the old cartoons, I had a feeling of how to score it also. I was very nervous at the time and had no idea what it was going to sound like, but I guess it turned out pretty well."

Stone went on to write hundreds of musical scores for *Tiny Toons Adventures*, *Animaniacs*, *Freakazoid* and *Histeria!*, winning seven daytime Emmy Awards for his music in the process. He provided music for other Warners animated series, like *Pinky & the Brain*, *Taz-Mania*, *Road Rovers* and *The*

Sylvester and Tweety Mysteries, writing in a bewildering variety of styles. He was equally at home writing dramatic film scores, and providing strong efforts for horror movies like *Sundown: The Vampire in Retreat* and *Pumpkinhead*. Stone also served as music editor on *The Big Easy*, *Crimes of the Heart*, *Pretty in Pink*, *Platoon*, *Witness* and *Cujo*, and conducted Danny Elfman's *To Die For* and *Dolores Claiborne*. His talent and enthusiasm will be greatly missed.

—Jeff Bond

Norman Wins Bond Libel Suit

Composer Monty Norman won his libel suit against the *London Sunday Times* over the authorship of "The James Bond Theme." In a 1997 article entitled "Theme Tune Wrangle Has 007 Shaken and Stirred," the *Sunday Times* alleged that "The James Bond Theme" was written by longtime Bond composer John Barry and not Norman.

In his suit, Norman sought financial compensation for the accusation, which he claimed cast a slur over his entire career. Both Norman and Barry appear to have been granted credit for penning the famous theme, though Barry proceeded to score 11 subsequent Bond films after being paid a flat fee for his work on the theme in *Dr. No*.

A benefit of the suit to movie music fans is that the publicity and testimony has clarified the origins of the theme somewhat. In point of fact, the James Bond theme (the part usually played by guitar) was written by Monty Norman, originating from an earlier musical he had written. For *Dr. No*, when Norman's version of the theme was deemed unsatisfactory as a title piece, John Barry was hired to provide the "definitive arrangement," as Norman characterizes it, setting the theme in the big band setting, which has since become famous. What remains less clear is who composed the various accompaniments and components of the final theme—were they part of Norman's melody, or did Barry add them? Indeed, the answer calls into question the definition of a composition vs. an arrangement.

Norman and Barry both testified, after which the court found that Norman had been libeled and awarded him \$43,000 in damages.

FSM



Raising Phibes

In another example of seemingly inadvertent movie soundtrack restoration, MGM's DVDs of the campy American International horror films *The Abominable Dr. Phibes* and *Dr. Phibes Rises Again* have restored the use of the Harold Arlen song "Over the Rainbow" as important musical devices in both films. The movies star Vincent Price as Dr. Anton Phibes, a doctor and biblical scholar horribly scarred in an accident that leaves his beloved wife dead. Phibes holds the doctors who operated on his dying bride responsible and arranges a horrific death for each one (based on a biblical curse). The films are full of colorful stylistic touches, including Phibes' mechanical house band composed of life-size clockwork figures. In *The Abominable Dr. Phibes*, one of the tunes played by the band is a jazzy rendition of "Over the

Rainbow," which is connected to Phibes' search for eternal life for his deceased wife.

Phibes finds the mythical River of Life in Egypt in *Dr. Phibes Rises Again*, and the film wraps up with a sublimely bizarre finale in which the doctor rows down the subterranean river with his wife's casket while Vincent Price actually sings "Over the Rainbow" in voice-over before an



unusual choral arrangement of the song by John Gale. Unfortunately, when the films were originally released on laserdisc and video rights to "Over the Rainbow" were not retained, the incredible finale to *Dr. Phibes Rises Again* was vitiated by the replacement of Price's outlandish vocal performance with another piece of music. Similarly, the mechanical band performance of "Over the Rainbow" was replaced in *The Abominable Dr. Phibes*.

Publicity and packaging for the *Dr. Phibes* DVDs from MGM/UA indicated that the altered music would be retained for DVD release, but the original use of "Over the Rainbow" in both films (including Price's singing in *Dr. Phibes Rises Again*) is present. This echoes the treatment of the original *Star Trek* episode "The City on the Edge of Forever," which had its use of the song "Goodnight Sweetheart" replaced on video and laserdisc releases, only to revert to the original music for the DVD release despite pre-release and packaging information. It is unknown whether this is a mistake, a last-minute change of heart and purchase of the original song rights by MGM/UA, or someone's idea of historical preservation. But fans of the movies interested in having the original versions are advised to buy these first pressings of the DVD releases just in case someone changes their mind. —Jeff Bond

Record Label Round-Up

All the albums that you're waiting for

Rhino Handmade Releases Available

The rumors of classic MGM releases being made available on the Rhino Handmade label are true! Its first release will be a limited-edition pressing (just 4,500 copies) of André Previn's score for *The 4 Horsemen of the Apocalypse*. This CD contains 77 minutes of score, much of which is previously unreleased. www.rhinohandmade.com/RHIP/7764/index.html

ALIENS: Mayday!

Varèse Sarabande is preparing an expanded edition of fan favorite and action-film trailer staple *Aliens* (James Horner, 1986) for release May 1. www.varesesarabande.com

Amber Records

Forthcoming from Elmer Bernstein's new label are *Volume Two of the Charles & Ray Eames* films series, and a rerecording of *Kings of the Sun* (1963 epic with Yul Brynner). www.elmerbernstein.com

Bear Family Records

Due in April from this German company are the original soundtracks to *The Wild One* and *High Noon*. www.bear-family.de/index_english.htm

Brigham Young University

Forthcoming are *The Glass Menagerie* (Max Steiner, 1950; complete score includes source and trailer music); and *Max Steiner at RKO*, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue). www.chromaticrecords.com

Cinesoundz

Due in April are *Filmmuseum Berlin Vol. 1 & 2*, a 2-CD compilation of German film music from 1900 through the present; *Morricone RMX* (various artists, including Rockers HiFi, Apollo 440 and Nightmares On Wax); and *La Linea* (Franco Godi), an enhanced CD featuring cartoon music, vocals and sound effects. tel: +49-89-767-00-299 fax: +49-89-767-00-399 info@cinesoundz.de; www.cinesoundz.com

Decca

Coming in May is *The Mummy Returns* (Alan Silvestri).

GNP/Crescendo

Forthcoming are *The Best of Stargate SG1* (Joel Goldsmith, Dennis McCarthy and others), *Andromeda* (featuring main title by Rush), *Black Scorpion: Music From the Movie and TV Series*; and *Godzilla X Megaguiris* (Michiru Ohshima). gnpcrescendo.com

FSM Classics

Last month we promised 3 scores by 3 composers, but doing the math may have led to little a bit of confusion. Allow us to clarify:

2x1

This month's Silver Age Classic is a double header of prime '70s crime scoring, *The French Connection/French Connection II*, by jazz composer Don Ellis. Never released in any format, these complete scores include some 20 minutes of material that had been omitted entirely, in addition to the original cues, which were drastically cut and altered by director William Friedkin.

1x2

In a rare example of a Golden Age composer team-up, we present *The Egyptian*, by Alfred Newman and Bernard Herrmann. Once believed to be lost altogether, this CD restores more than 70 minutes of the soundtrack, in stereo.

Send us your suggestions; contact info, pg. 2. **FSM**

Hexacord Productions/GDM Music (Italy)

Coming soon on Hexacord: *Così Dolce, Così Perversa* (Riz Ortolani), never before released, '70s sexy Italian thriller; *Eva, La Venere Selvaggia* (Roberto Pregadio), '60s African drama; *Al Cinema con Edda Dell'Orso*, a compilation of performances by Edda Dell'Orso, including rare tracks and previously unreleased music; and *Un Genio, Due Compari, Un Pollo* (Ennio Morricone), also featuring previously unreleased bonus track from *Autostop Rosso Sangue* (also Morricone).

Upcoming from GDM is a new release of *The Good, the Bad, and the Ugly* (Ennio Morricone), featuring previously unreleased music—finally!; *La Resa dei Conti* (Morricone, also expanded); *4...3...2...1...Morte!* (G. Abril/Marcello Giombini), the first release of this Italian sci-fi '60s cult movie; *Requiem per un Agente Segreto* (dedicated to late composer Piero Umiliani); and *Rebus* (Luis Bacalov), the first release of this thriller/spy '70s score. All are limited pressings. Order directly from GDM Music's exclusive sales office at gdm@centerweb.it or fax +39.0574.625109.

Contact: Prof. Roberto Zamori

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www.hexacord.com

Hollywood Records

Coming May 1: The soundtrack to TV's *Popular* (various artists); May 15: *Pearl Harbor* (Zimmer); May 22: *Save the Last Dance, Vol. 2*; Aug. 7: *Crazy/Beautiful, Summer Catch*; and scheduled for a September release is *Arac Attack*.

Intrada

Due in April is *Love and Treason* (Basil Poledouris); Due in June is Volume 2 of the Intrada Special Collection, David Shire's *The Conversation* (1974). www.intrada.com

Marco Polo

Still forthcoming: A Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work)

and *David Copperfield*. Coming from Swiss producer/conductor Adriano: *Georges Auric: Suites From Lola Montez, Notre-Dame de Paris, Farandole*; and *Suites Rififi, La Symphonie Pastorale, Le Salaire de la Peur*; and *Dmitri Shostakovich: The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. The latter half of 2001 promises an Adolph Deutsch album with extended suites from *The Maltese Falcon, High Sierra, George Washington Slept Here, The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.

Milan

Forthcoming is *Une Pour Toutes* (Francis Lai).
www.milanrecords.com

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*—a “Ray Harryhausen tribute disc” featuring music from 1949’s *Mighty*

Joe Young, (Roy Webb); 1957’s *20 Million Miles to Earth*, (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956’s *The Animal World* (Paul Sawtell). *This Island Earth* will follow.

(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Nuba Records

This Spanish label has announced over 40 soundtracks, including *La Camarera Del Titanic* (Alberto Iglesias), *Carreteras Secundarias* (Roque Banos).

For more information, email
karonte@attglobal.net

Pacific Time Entertainment

Due June 19: *Honolulu Baby* (Carlo Siliotto); July 10: *Canon Inverso* (Ennio Morricone).

Pacific Time Entertainment has moved. The new mailing address is: 18 East 16th Street, Suite 507, NY, NY 10011
www.pactimeco.com

Percepto Records

Forthcoming from Percepto are *Invasion of the Saucer Men/It Conquered the World* (Ronald Stein); a promotional release of *Phar Lap/Zeus and Roxanne* (Bruce Rowland); and from the Vic Mizzy catalog a limited archival release of original music from the 1960s TV classic *The Addams Family*.

www.percepto.com

Pomme (France)

Forthcoming is *Le Fils du Francais* (Vladimir Cosma).

Prometheus

Prometheus club release No. 11 will be Jerry Goldsmith’s previously unreleased score to *Rio Lobo*, due mid-June.

Saimel Records

Forthcoming are *Sevilla* (José Nieto); three Spanish orchestral compositions dedicated to Sevilla, Spain) and *Tiempos de Azucar* (Luis Ivars).

www.rosebudbandasonora.com
email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

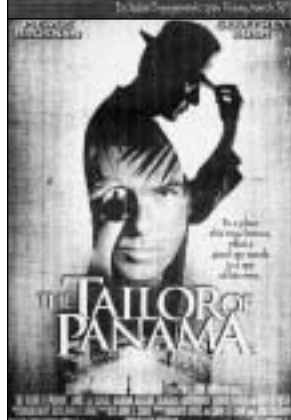
Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Due in April is a 4-CD set of John Barry’s music. Forthcoming shortly thereafter will be three new CD recordings of the complete *Lion in Winter* (also featuring an extended suite from *Mary Queen of Scots*), *Robin and Marian* and *The Last Valley* scores. Due late-spring and summer are a double CD of *The Essential Alfred Newman*, with themes and suites from *Street Scene, Captain From Castile, Airport, Wuthering Heights, How the West Was Won, The Keys of the Kingdom, The Diary of Anne Frank, The Razor’s Edge* and the 34-minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story*

(continued on page 9)

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The Dish	Edmund Chiol	Varèse Sarabande
Enemy at the Gates	James Horner	Sony
Exit Wounds	Damon “Grease” Blackman, Trevor Rabin, Jeff Rona	Virgin **
Faithless	Cecekia Drott-Norlen	n/a
Get Over It	Steve Bartek (Marc Shaiman & Scott Wittman, songs)	Island**
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Joe Dirt	Waddy Wachtel	Sony/Legacy**
Josie and the Pussycats	John Frizzell	Epic**
Just Visiting	John Powell	Varèse Sarabande
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Series 7	Girls Against Boys	n/a
Someone Like You	Rolfe Kent	TVT Soundtracks
Spy Kids	John Debney, Danny Elfman (theme), Los Lobos, Robert Rodriguez	Chapter III
The Tailor of Panama	Shaun Davey	Varèse Sarabande
Tomcats	David Kitay	n/a
When Brendan Met Trudy	Richard Hartley	n/a
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*mix of songs and score; **song compilation with one score track or less



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Upcoming Assignments

Who's writing what for whom

Upcoming Assignments Update

As most of you have probably noticed over the past, say, three years, the Upcoming Assignments list has become a mish-mash of everything from big-budget features by top-draw composers to student films by your next door neighbor who plays the drums. And many projects long since been completed, or just as likely, were never completed at all. Well this month, we've taken a machete to this list. It's considerably shorter now, and we intend to cut it down even more in the coming months. We've changed the rules a bit, too: From now on, A-list composers will stay on the list until their films are released (in most cases). Everyone else's entries will be removed after two issues. By no means do we want to discourage composers from keeping us apprised of their projects; we just want to keep the list as current as possible. Thanks.

—A—

Mark Adler *Focus*.
Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).
David Arnold *D'Artagnan* (dir. Peter Hyams).

—B—

Angelo Badalamenti *C'est Amour Lá, Birthday Girl*.
Lesley Barber *Wild Bear* (animated).
Nathan Barr *Venus and Mars* (Disney).
John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).
Tyler Bates *Beyond City Limits*.
Christophe Beck *Slap Her She's French* (dir. Evan Dunsky).
Marco Beltrami *Goodbye Casanova* (w/ Gianluca Piersanti), *Joy Ride* (formerly *Squelch*; d. John Dahl), *Blade 2: Bloodlust*.
Wendy Blackstone *Back Roads*.
Simon Boswell *The Sleeping Dictionary*.
Christopher Brady *Castle in the Sky*

(Disney animated), *Hal's Birthday*.
B.T. Driven.
Carter Burwell *A Knight's Tale*.

—C—

C.T. Racer X.
Gary Chang *Kat*.
George S. Clinton *Mr. Happy, Night Visions* (Fox TV), *Speaking of Sex* (J. Spader, Jay Mohr).
Elia Cmiral *Bones* (New Line Cinema, dir. Ernest Dickerson, starring Pam Grier).
Kaveh Cohen *Above and Beyond, Room for Seven, Playing Patti*.
Stewart Copeland *Deuces Wild* (MGM).

—D—

Don Davis *Jurassic Park 3, The Matrix 2&3, Long Time Dead, The Unsaid, 13 Ghosts*.
Thomas DeRenzo *The Third Lion*.
Anne Dudley *The Body, The Bacchae, Diablo*.

—E—

Randy Edelman *The Gelfin*.
Cliff Eidelman *Ocean Men*.
Danny Elfman *Spider-Man* (dir. Sam Raimi), *Planet of the Apes*.

—F—

Douglass Fake *Indulgence* (dir. Joe Sikoryak, Uva Films).
George Fenton *Summer Catch*.
Christopher Franke *Dancing at the Harvest Moon*.

—G—

Elliot Goldenthal *Final Fantasy: The Spirits Within* (Alec Baldwin).
Adam Gorgoni *In the Shadows* (starring James Caan and Cuba Gooding, Jr.).
Larry Groupé *The Search for John Gossing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Richard Hartley *Peter's Meteor, Victory*.
Paul Haslinger *Crazy/Beautiful* (formerly *At 17*; Disney).
Reinhold Heil/Johnny Klimek *Tangled, The Empress and the Warrior*.
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.
David Holmes *Ocean's Eleven*.
James Horner *Windtalkers* (MGM, John Woo, Nicolas Cage).
James Newton Howard *Atlantis* (Disney animated feature),

Treasure Planet (Disney animated feature), *Unconditional Love*.
Steven Hufsteter *Mascara*.
David Hughes & John Murphy *Chain of Fools, Mary Jane's Last Dance*.

—I, J—

Mark Isham *Imposter* (Miramax, d. Gary Fleder).
Carl Johnson *Hunchback of Notre Dame 2*.
Adrian Johnston *About Adam, Old New Borrowed Blue*.
Trevor Jones *To End All Wars, From Hell, Frederic Wilde, The Long Run*.

—K—

Michael Kamen *Band of Brothers* (Hanks/Spielberg series for HBO).
Rolfe Kent *Town & Country, Happy*

Hot Sheet

Curtis Armstrong *Kiss of the Dragon*.
Marco Beltrami *I Am Dina*.
Christopher Brady *MTV's Real World 10th Anniversary Special*.
Jeff Danna *Green Dragon*.
Michael Danna *Monsoon Wedding*.
John Debney *Cats and Dogs*.
Thomas DeRenzo *Juror #8*.
Patrick Doyle *Bridget Jones Diaries*.
Cliff Eidelman *An American Rhapsody*.
David Michael Frank *Passion and Prejudice* (USA cable).
Jerry Goldsmith *Rat Race* (dir. by Jerry Zucker), *The Castle* (dir. Rod Lurie).
Lee Holdridge *The Mists of Avalon*.
Mark Isham *Hardball* (starring Keanu Reeves and Diane Lane).
Jan A.P. Kaczmarek *Edges of the Lord* (starring Haley Joel Osment and Willem Dafoe), *QuoVadis?*.
Michael Kamen *Tomb Raider* (starring Angelina Jolie).
Dan Licht *Soul Survivor*.
Hummie Mann *Wooly Boys*.
Joel McNeely *Peter Pan*.
Mark Mothersbaugh *Royal Tennenbaums*.
Trevor Rabin *Black Sheep*.
Graeme Revell *Collateral Damage*.
William Ross *Tuck Everlasting*.
They Might Be Giants *The Oblongs* (main title; WB animated).
Michael Whalen *Lake Desire, Above Heaven, The Shape of Life, Ulysses S. Grant*.
Christopher Young *Swordfish, Dragonfly* (Universal). **FSM**

Campers, About Schmidt.
Gary Koftinoff *Judgment* (Corbin Bernsen).
John Kusiak *First Person* (TV series, dir. Errol Morris [The Thin Blue Line]).

—L—

Chris Lennertz *America!* (miniseries), *Munchies*.
Zhang Lida *Shadow Magic*.
Ray Loring *Only a Teacher* (PBS).

—M, N—

Hummie Mann *A Thing of Beauty, After the Rain*.
Clint Mansell *Knockaround Guys* (John Malkovich).
David Mansfield *The Gospel of Wonders* (d. Arturo Ripstein).
Barrett Martin *Are You a Serial Killer?*
Brice Martin *Poor Mister Potter, Saving the Endangered Species*.
Cliff Martinez *Wicked* (d. Michael Steinberg).
Richard Marvin *Atlantis* (Alliance).
John Massari *1947*.
John McCarthy *Discord, Turbulence III: Heavy Metal* (Lions Gate feature starring Joe Mantegna).
Gigi Meroni *Blasphemy, Vampires Anonymous, Ray Gunn: Virtual Detective, Veins of Madness*.
Deborah Mollison *The Boys of Sunset Ridge* (indie feature).
Trevor Morris *The Judge Is God, Rolf & Helmut, K vs. S*.
David Newman *Death to Smoochy, The Affair of the Necklace*.
Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Bijou* (dir. Frank Darabont, Jim Carrey).

—O, P—

John Ottman *Bubble Boy*.
Van Dyke Parks *The Ponder Heart*.
Jean-Claude Petit *Sarabo*.
Gianluca Piersanti *The Date*.
Basil Poledouris *Crocodile Dundee in Los Angeles* (dir. Simon Wincer).
Zoë Poledouris *Down and Out With the Dolls*.
Lou Pomanté *The Heist* (starring Donald Sutherland).
Rachel Portman *Harts War*.
John Powell *Outpost, Pluto Nash, Fresh Horses* (DreamWorks).
Jonathan Price *Avatar Exile*.

—R—

Trevor Rabin *Whispers* (Disney), *Texas Rangers*.
Kennard Ramsey *Trick Baby*.
Will Richter *Haunter of the Dark, Pendulum* (starring Rachel Hunter, James Russo).
Richard Robbins *The Golden Bowl* (dir. James Ivory).
Marius Ruhland *Anatomy*.
 (continued on page 10)

Film Music Concerts

Movie music performed all over the globe

Spanish Gold(smith) U.S. CONCERTS

Jerry Goldsmith will direct the Barcelona Symphony Orchestra in a concert of his film music (including cues from *Planet of the Apes*, *Star Trek: The Motion Picture*, *Papillon* and *Alien*) May 4th and 5th.

For information, call locally 93-247-93-03 or email abonaments@auditori.com; to order tickets from the U.S., call 011-34-93-479-99-20.

A Faustian Experience

Conductor Frank Strobel and the Hamburg Symphony will present the music of composer Bernd Schultheis synced to the silent film *Faust*. The concert will take place Thursday, May 17, at the Musikhalle Hamburg. www.hamburgersymphoniker.de

California

May 4, 5, Irvine, Pacific S.O.; *Chocolat* (Rachel Portman), *A Place in the Sun* (Waxman).

Georgia

May 13, Savannah S.O.; *Independence Day* (David Arnold).

Indiana

May 8, LaPorte S.O.; *Gunfight at the OK Corral*, *Rawhide*, *High Noon* (Tiomkin), *The Furies* (Waxman), *Bonanza* (Livingstone/Evans).

Massachusetts

May 10-15, John Williams conducts the Boston Pops Orchestra, "Tribute to Film Music of Harry Warren," with guest Harry Connick, Jr., (music from Busby Berkley films).

New Jersey

April 26, 27 Haddonfield S.O.; *Rawhide* (Tiomkin).

New York

April 22, NYC, Carnegie Hall, American Composers Orchestra, Dennis Russell Davies, cond.; *The Bad and the Beautiful* (Raksin), *Psycho* (Herrmann), *The Thing From Another World* (Tiomkin).

May 12, Hudson, Hudson Valley S.O.; *Psycho* (Herrmann).

North Carolina

May 5, Charlotte Philharmonic Orchestra; *The Godfather* (Rota).

Pennsylvania

May 13, Philadelphia Virtuoso Chamber Orchestra; *Psycho* (Herrmann).

Texas

May 4, Waco S.O.; *Around the World in 80 Days* (Victor Young), *Sayonara* (Waxman), *Hatari* (Mancini).

May 11,12, Amarillo S.O.; *President's Country*, *Gunfight at the OK Corral* (Tiomkin).

May 16, 17, Dallas S.O., Richard Kaufman, cond.; *Lilly* (Friedhofer), *A Place in the Sun* (Waxman).

June 29, 30, Fort Worth S.O.; *Star Trek: The Motion Picture* (Goldsmith).

Virginia

April 27, 28, Richmond S.O.; *Psycho* (Herrmann).

INTERNATIONAL CONCERTS

Denmark

June 11, Aarhus, Aarhus Symphony Orchestra; *Vertigo* (Herrmann).

Germany

Stuttgart, Stuttgart Ballet; "Carlotta's Portrait" from *Vertigo*—six performances through March and April.

Ireland

April 21, Dublin City Chamber Orchestra; *Braveheart* (Horner).

Spain

April 27, Orchestre Symphonica de Murcia; *The Godfather* (Rota). **FSM**

RECORD ROUND-UP

(continued from page 6)

Ever Told. Other titles planned include *The Godfather Trilogy* (Rota, Coppola and Mascagni), a double CD of *The Essential Max Steiner, Cinema Choral Classics III* and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud. www.silvascreen.co.uk or www.soundtracksdirect.co.uk

Sonic Images

Due in May is the original soundtrack to *Earth: Final Conflict, Vol. 2* (Micky Erbe and Maribeth

Solomon). Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie. www.sonicimages.com

Sony Classical

Coming are *Le Prof* (Jean-Claude Petit) and Danny Elfman's score to *Planet of the Apes*. www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming is a promotional CD of *Bill and Ted's Excellent Adventure 1 & 2* (David Newman). www.supercollector.com

Telarc

Forthcoming from Telarc is a Jerry Goldsmith concert recording, featuring music from *Star Trek*; *The Boys From Brazil*, *The Russia House*, *Sleeping With the Enemy*, *Rudy*, *Twilight Zone: The Movie*, *Forever Young*, *MacArthur*

and *Patton*; and a medley of film themes that includes *The Sand Pebbles*, *Chinatown*, *Air Force One*, *A Patch of Blue*, *Poltergeist*, *Papillon*, *Basic Instinct* and *The Wind and the Lion*. A TV medley includes *The Man From U.N.C.L.E.*, *Dr. Kildare*, *Room 222*, *Star Trek: Voyager*, *The Waltons* and *Barnaby Jones*.

Universal

Due April 17 are reissues of The Who's soundtracks to *Tommy*, *Quadrophenia* and *The Kids Are Alright*. Due May 1 are *American Gigolo* (Giorgio Moroder, various artists) and *The Last Dragon* (various artists).

Universal (France)

Forthcoming in Universal's soundtrack series in France: *L'Homme Orchestre* (François de Roubaix), *Boulevard du Rhum* (de Roubaix), *Fanntômas* (Georges Delerue), *Pierrot le Fou/Weekend* (Antoine Duhamel), *Les Valseuses/Calmost* (Stéphane

Grappelli/Georges Delerue), *Beau-Père* (Philippe Sarde) and *Le Train* (Sarde).

Universal (Germany)

Forthcoming is a compilation series of pop tracks from the likes of Burt Bacharach, Tom Jones, Francis Lai and John Barry.

Varèse Sarabande

Available April 10: *Just Visiting* (John Powell). Due April 17: *The Dish* (Edmund Choi, plus Steppenwolf, The Moody Blues, Mason Williams and more), *The Tailor of Panama* (Shaun Davey); and May 1: *Pavilion of Women* (Conrad Pope) and *Aliens: The Deluxe Edition* (James Horner). www.varesesarabande.com

Please note: We depend on the record labels for updated and/or amended release information. While we try to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. Please bear with us. **FSM**

(continued from page 8)

—S—

Lalo Schifrin *Jack of All Trades*.
John Scott *The Long Road Home*.
Patrick Seymour *Feast of All Saints*
 (Showtime miniseries).
Marc Shaiman *What's the Worst
 That Could Happen*.
Shark *Surf Shack*.
Howard Shore *The Score* (starring
 Robert de Niro, Marlon Brando
 and Edward Norton), *The Lord of
 the Rings* (trilogy).
Lawrence Shragge *Custody of the
 Heart*.
Alan Silvestri *The Mummy Returns*.
Marty Simon *Captured, Blind Terror*
 (HBO).
Marty Stuart *Wakin' up in Reno*.

—T—

Semih Tareen *Hello Gorgeous*.
Michael Tavera *One Special Delivery*
 (Penny Marshall).
Brian Tyler *Plan B* (Diane Keaton),
Frailty.

—V—

Ben Vaughn *Gene Pool* (new series).
Joseph Vitarelli *Boycott* (HBO),
Nobody's Baby (Gary Oldman).

—W—

Stephen Warbeck *Captain Corelli's
 Mandolin, Gabriel*.
Mark Watters *Tom Sawyer*.
Wendy & Lisa *The Third Wheel* (Ben
 Affleck).
Alan Williams *Soul Assassin* (star-
 ring Kristy Swanson).
John Williams *A.I., Minority Report*
 (both Spielberg), upcoming Harry
 Potter film (dir. Chris Columbus),
Star Wars: Episode Two.
Nancy Wilson *Vanilla Sky* (starring
 Tom Cruise).
Debbie Wiseman *The Biographer*
 (Faye Dunaway).

—Y—

Gabriel Yared *Lisa*.
Christopher Young *The Glass House*
 (Diane Lane and Leelee Sobieski).

—Z—

Boris Zelnik *Tremors 3*.
Hans Zimmer *Pearl Harbor*. **FSM**

Composers, your updates
 are appreciated: call 310-253-9597,
 or e-mail FSM's managing editor,
 Tim Curran at:
TimC@filmscoremonthly.com.

The Shopping List

Other worthy discs to keep an eye out for.

Soundtracks

- ☐ *Biggest Bundle of Them All/Zigzag* RIZ ORTOLANI/OLIVER NELSON Chapter III 37503 (61:12)
- ☐ *Brother* JOE HISAISHI • Milan 80263 (France) (49:44)
- ☐ *Contamination* GOBLIN • Cinevox 340 (Italy)
- ☐ *Dune* GRAEME REVELL • (Sci-Fi Channel miniseries) GNP 8071 (67:16)
- ☐ *El Cid* MIKLÓS RÓZSA Chapter III 37502 (42:43)
- ☐ *Enslavement* CHARLES BERNSTEIN • CHIN 1000 (Promo) (31:57)
- ☐ *Hotel Paradiso/The Comedians* • LAURENCE ROSENTHAL Chapter III 37504 (72:52)
- ☐ *Kelly's Heroes/The Cincinnati Kid* LALO SCHIFRIN • Chapter III 1000 (65:57)
- ☐ *Island of Adventure/On the Third Day* • MICHAEL J. LEWIS (Promo)
- ☐ *Monkeybone* ANNE DUDLEY • Varèse Sarabande 66227 (49:08)
- ☐ *Le Pacte Des Loups* JOSEPH LoDUCA • Virgin 50933 (France)
- ☐ *The 3 Worlds Of Gulliver* BERNARD HERRMANN • Varèse 66162 (Cond. Joel McNeely) (49:56)
- ☐ *Shadow Magic* LIDA ZHANG • Mode 96 (45:55)
- ☐ *The V.I.P.s* MIKLÓS RÓZSA • Chapter III 37501 (40:49)

Compilations

- ☐ *Assoluto Morricone Best Vol. 1* ENNIO MORRICONE Cinevox 341 (Italy)
- ☐ *Buddism: Great Songs & Themes From Great Films* ROY BUDD CMAR 710 Cinephile 141 (UK)
- ☐ *The Godfather Trilogy* NINO ROTA/CARMINE COPPOLA • Silva 1121 (Cond. Paul Bateman)
- ☐ *Great Composers* GEORGES DELERUE • Varèse 66223 (2 CD Set, Cond. G. Delerue)
- ☐ *Suites and Themes* VIC MIZZY • Percepto 003

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101 More Responses

I read the *101 Great* list and noted a bunch of albums you overlooked. Then I went back and read the criteria, re-read the list and ultimately concluded you guys did a pretty darn good job; in fact, a *very* good job. That said, there was a glaring omission. And not the typical oops-these-things-are-bound-to-happen omission. No...this is a stop-the-presses-hold-the-mail-recall-every-issue-already-mailed-what-drugs-were-you-on-what-the-hell-planet-are-you-guys-from inexcusable, unconscionable and unfathomably glaring omission of the worst kind.

Its composer was not "already represented." The work is unquestionably the most fully melodic film score ever composed, resulting in the finest stand-alone soundtrack ever produced. Its lush orchestrations are credited to the outstanding team of Shukun-Hayes. It is available on CD. It not only should have made the 1950s section, it should be found at or near the top.

If you haven't figured it out yet, the glaring omission is Victor Young's *Around the World in 80 Days*. Put it in the list where it belongs. NOW.

Howard Liverance
howardliv@hotmail.com

So, Howard, are you saying that you did or didn't like *Around the World in 80 Days*? We couldn't quite tell.

I must take issue with Joe Sikoryak's characterization of Aaron Copland as "our country's most admired and beloved composer"; I believe that accolade rightly belongs to George Gershwin. That said, here are three scores you omitted from your *101 Great Scores*: Max Steiner's *The Adventures of Don Juan*, Jerry Goldsmith's *The Wind and the Lion* and Randy Edelman's *Gettysburg*. The greatest score killed by your criteria?

Richard Rodgers' *Victory at Sea* (though it was re-edited as a feature film). Otherwise, your list is hard to argue with. Most readers will no doubt send in add-ons; but they'd be hard-pressed to state, "This score *shouldn't* have made the list." Thanks for the guide and keep up the good work.

Richard Martin
Edison, New Jersey

Your list of *101 Great Scores* provided much food for thought. For one, it precipitated my correcting a few oversights by ordering some CDs that were missing from my collection. Nevertheless, it's amazing that anyone could compile a list of the best 101, or even the best 30, scores on CD without including *Vertigo*, *E.T.* and *El Cid*.

Les Zador
Los Angeles, California

Congratulations on having the courage to run such a list, even though you knew you'd be getting a lot of brickbats and potshots from the readers. Well, here's mine:

If the *FSM* Message Board is any indication, you'll be receiving (and, I trust, printing) many complaints about your inclusions and deletions. Frankly, I'll probably find myself in agreement with a lot of those gripes. But the bone I most wish to pick with your list is the fact that it appears as if the last decade in film music recording and appreciation never happened—once again, nobody seems to have heard of Hans J. Salter and Frank Skinner, the forgotten men who were the bulwark for Universal in the late '30s and '40s. Everything pointed out about Waxman's *Bride of Frankenstein* could, and should, have been also written about *The Wolf Man* (Salter/Skinner/Previn, 1941). It was a landmark score of eerie lyricism, savage power and tragic drama, and it found its way into countless other monster flicks

at the studio, even as late as *Creature From the Black Lagoon* in the '50s. Ah well. How quickly they forget...again.

Anyway, that's my two cents. Now I'll duck out and let the other folks give it their best shot.

Preston Neal Jones
Hollywood, California

Decent Taste

I felt like I had to weigh in regarding your *101 Great Film Scores on CD*. I was amazed at how closely the editors' opinions matched up with mine—even down to choosing *The Empire Strikes Back* over *Star Wars*. Hell, you even included the incomparable *Return to Oz*. Like just about everybody else, though, I felt that a few scores were neglected. I can't say which entries ought to come off the list to make room,



but I know that any list of greats should include the following:

Alien, Jerry Goldsmith; Forget its suitability to the movie, and overlook Ridley Scott's disregard of it in the final cut. This is one of the great musical compositions by any composer in the second half of the century. The original LP and Silva Screen CD alone should qualify it for inclusion, although the DVD reveals amazing unreleased material that pushes this one right over the top and beyond.

Poltergeist, Jerry Goldsmith; No one wants to avoid Goldsmith-

ification more than I, but this score is stunning, both in terms of composition and its aptness for the film. *Poltergeist* might seem average just because Goldsmith was so hot during the period that he wrote it, but I bet a lot of composers would sell their souls for one small helping of the lyrically savage inspiration of this score. And this is only made more apparent listening to the expanded Ryko CD, which takes the LP's smattering of great cues and produces a work near-operatic in clarity and sustained atmosphere.

The Fury, John Williams; He conducts the unbeatable London Symphony Orchestra in a re-recording of what may be the most hypnotically tragic film score ever written. For once, Williams was not a "personality" in this film, disappearing completely into the needs of the drama. Brian De Palma's movie overflows with surreal and horrifying imagery while Williams' score throbs in its veins. And, taken separately, the music is a tightly composed masterpiece, building on the predilections of Bernard Herrmann, but which would have made that great man weak with envy.

Mary Reilly, George Fenton; It's on here for three reasons. First, George Fenton is probably the most versatile and talented of current film composers (possible exception: Elliot Goldenthal). Second, this great score for a so-so movie is, along with Goldenthal's *Alien*³, the best thing to come out of the '90s. The third and most important reason: it's a stunning composition—probably Fenton's best work—and seems to yield up something new every time I hear it...I've probably heard it several hundred times. [Gasp.] (Don't hold it against me that Royal Brown agrees on this one...)

Naturally, the great thing about an article like this is that you get to think about all the wonderful recordings that made you such a fan in the first place. I have a few

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favorites that I'd never dream of putting in the *101 Greatest* even though they invariably push my musical buttons: *Jacob's Ladder*, *Snow Eyes*, *Mary Shelley's Frankenstein*, *Dolores Claiborne* (if the entire score were on CD, it might be on my 101 list), *Crash*, *Hook*, *Wolf*, *Damien: Omen II*...oh my, better stop that right now.

But what a fun article, guys... And of course, congrats on picking so many of my choices. In the words of Virginia Woolf, "That is my way, and thus naturally richest and best."

Randy Wilson

crwilson@drebenchmark.com

You're right. *Alien* is more than worthy. It didn't make it because the available album didn't represent substantial portions of the score—the *FSM* staff loves *Alien* but most of us just didn't rally behind that album. If only one of the bootlegs was legitimate. And by the way...remember how you were only supposed to send in THREE additions!? Your good taste was the only thing that saved you from censorship and some form of terrible punishment.

Suffering from VERTIGO?

I realize you guys admitted up front that generating a "Best of" list is a tempting but dangerous endeavor, and I applaud your effort, which I was a little late in getting around to reading. Nice try, but I'm afraid you blew all credibility when you relegated Herrmann's score for *Vertigo* to a runner-up after the Elfman version of *Psycho*. There is no question that *Vertigo*, while perhaps a little contextually embarrassing in these post-feminist politically correct days, is one of the best films ever made. It's probably Hitchcock's greatest work and is the source for one of the most magnificent scores ever composed. Runner-up? You're simply out of your minds. Almost a third of the film is nothing but the score and Hitchcock's visuals. This is the quintessential film score...the movie it accompanies was transformed by it, and the film couldn't be what it is without it. I admit I can't choose between the McNeely and the Varèse restoration versions. They each have things the other doesn't. But to exclude the

score from your list is shooting yourself in the foot. It's your opinion, but I won't easily be able to trust your judgment again. Not to disparage Danny Elfman, a great composer in his own right, but to give any credence to that abortion of a "remake" is shameful. It was a waste of time, effort and money to attempt it at all. I don't need Elfman's "own grace notes" to improve the score to *Psycho*. Right score, wrong version.

Carl Baldasso

c.baldasso@hotmail.com

Joe Sikoryak replies:

One of our objectives was to sort through the multiple recordings of great scores and alert our readers to hidden gems. So many people were disappointed, angered and even disgusted by Gus Van Sant's "refilming" of a classic that they gave the score's rerecording short shrift. Which is a shame—if this album hadn't been tainted by association, it would have commanded notice. We wanted to call attention to an unjustly overlooked recording. Listen again to the lusty performance and vibrant sound of Elfman's *Psycho* and ask yourself if it isn't the most satisfying recording available on CD.

Music aside, some of us here at *FSM* even liked the '98 version of *Psycho* (see Vol. 4, No. 1, page 2.)

...Still Suffering

Regarding your *101 Great Films Scores on CD* article...where's Bernard Herrmann's *Vertigo*? It's one of the finest scores ever composed. What else can I say other than I'm really surprised you missed that one.

And Ennio Morricone's *The Untouchables*? That's another shock. Not even a runner-up under *The Mission*? Check out that soundtrack again. It's truly amazing, and one of my personal favorites. It adds tremendously to that film, which is outstanding in its own right.

On to more important things. Regarding Jeff Bond's review of *The Phantom Menace* soundtrack (Vol. 5, No. 9/10):

(aka Jeff Bond Sucks)

Mr. Bond's review was lacking in several ways. He makes a mistake of criticizing the *Star Wars* films, where he is supposed to be reviewing the score. I would let this slide, but he makes several errors in his anti-*Star*

Wars rantings. First, he claims the ending of *The Phantom Menace* is a three-way battle when in actuality it is a four-way battle (i.e., Lightsaber duel, Queen's attack in the palace, Gungans vs. Battle Droids, and the space battle).

Mr. Bond also writes that the battles have no clear purpose, which is quite incorrect. The purpose of the entire battle is to liberate Naboo from the Trade Federation. This is done in four ways. The Gungans are a distraction to lure the Battle Droids away from the main city area, wherein the Queen is leading her troops to capture the Viceroy. The Jedi are accompanying her, but Darth Maul interrupts them in an attempt to lure them away from the Queen. Maul is a distraction in the same way the Gungans are. The purpose of the space battle is to knock out the command ship, because that is where total control over the Battle Droids resides.

The final error Mr. Bond makes is that the victory in the space battle was achieved by "dumb luck." This is the most forgivable of Mr. Bond's mistakes, since that does appear to be the reality from watching the movie. However, the novelization states that Anakin was using the Force when he blew up the Trade Federation ship, and I believe that is implied in the film. This was not stated explicitly in the film, so I do not hold this against the reviewer.

In closing, the charge that *The Phantom Menace* is nothing but "bad dialogue" is preposterous. That same exact charge was leveled against *A New Hope*, a film Mr. Bond probably likes. It wasn't true then and it isn't true now.

Even though he refuses, Mr. Bond should seriously consider giving *The Phantom Menace* a second viewing, especially since it would have potentially diminished these errors.

Robert Sibi

RTSibi@aol.com

Jeff Bond replies:

Time and distance are mercifully shrouding my memories of *The Phantom Menace* in a dim fog, just as they continue to sweeten my memories of the first three *Star Wars* films. I bow to Mr. Sibi's encyclopedic knowledge of the details of TPM's final battle and hope he enjoys his subsequent view-

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ings. *Star Wars* had enjoyably corny dialogue (much of it NOT written by George Lucas, by the way), a solid plot and compelling (if light) character beats. *TPM* just had bad dialogue—it remains one of the most hollow movie experiences I've ever had.

Tim replies:

I took Robert's advice and watched *Phantom Menace* for a second time. I was pleased to find that the movie was filled with incredible imagery—like the hot, nude women frolicking among the beautiful wildflowers—and equally impressive action sequences—which included me as an NBA star dunking over Shaquille O'Neal. Oh wait, those were the dreams I had after *Phantom Menace* lulled me to sleep.

High on Reef

I'm listening to *Beneath the 12-Mile Reef* as I write this. I knew I would love the music—that was a given. However, what I am absolutely blown away by is your packaging. I also just got *From the Terrace*, and both scores have been presented with obvious love. In an era of increasingly cost-conscious releases by the "big boys," you seem to have gone in the exact opposite direction. The

Reef packaging, in particular, is so beautiful it almost deserves to be put in a frame for exhibition. You good people at *FSM* are doing something very special, and I want you to know that there are those of us out here who are not only aware, but very appreciative.

Brian Mellies
San Francisco, California

Thank you! In our darkest hours, it does help to hear this stuff...

I just received both your latest club releases, and as much as I love Goldsmith's music (*The Stripper*) I was totally blown away by the Herrmann CD. I've always remembered the music since I haven't seen the movie in years. The sound quality is superb and, as I had written Mr. Kendall a while back, I can't help but feel how much greater a re-recording of *12-Mile Reef* would sound. I truly hope Mr. McNeely and the RSNO will tackle this score next (if they can do a more recent score like *Jaws*, I definitely feel this score is deserving of a new interpretation) along with other classic

Herrmann music.

My favorite cues from the CD are "The Sea," "Flirtation," "The Marker" and especially "Elegy." This latter cut is a moving piece, and it touches me in some deeply personal way. No one scores sadness as well as Herrmann could, and I always detect melancholy in his most rapturous passages.

My mother always liked this score, and she wants to listen to it. I even got some of my friends at work to check it out, and they actually liked it. Looks like I started some kind of film music awareness program here at work without my knowing it. Some people want me to tape my new *Total Recall* deluxe edition CD for them as well. One of my pals is starting to really get into Herrmann, and he wants to buy a copy of his biography. He gave me the money, and I already have it on order. Another friend of mine is getting interested in Rózsa and Goldsmith; and another one likes Williams better than Goldsmith, but no talk of Horner!!

So while I didn't consciously set out to recruit any film music con-

verts, it looks like it's happening. I brought in a few issues of *FSM* and they liked it, so don't be surprised if you get some new subscribers from the Maryland area. Thank you for writing a fine magazine devoted to a still under-appreciated art.

Louis Banlaki
Baltimore, Maryland

Having just recently received and played your new CDs of Herrmann's *Beneath the 12-Mile Reef*, Bernstein's *From the Terrace* and Goldsmith's *The Stripper*, I would like to thank you for making these wonderful scores available on disc. The sound quality is incredible, despite the age of the scores, and your production value is exceptional. The booklets are models of their kind and make a most enjoyable read.

But what it all comes down to is the music, and these three scores are examples of composers at the peaks of their form (even though the Bernstein is one of his earliest "soap operas," and the Goldsmith is relatively early in his spectacular career).

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Beneath the 12-Mile Reef contains one of my favorite Herrmann passages, the incredibly melancholic "Elegy." The splashy parts with the nine harps have been so ingrained into my memory from Charles Gerhardt's re-recording from years ago that it is good to have the remainder of this varied score available.

The Bernstein recording was a surprise, as it's basically a soap opera with no action music. This lush, melodic side of Bernstein is the part I most cherish. It's pleasing to hear foreshadowings of one of my favorite Bernstein efforts, *Summer and Smoke*. Even better is the chance to hear the greatest of the film studio orchestras, the 20th Century-Fox Orchestra, playing such a vibrant, colorful score. Were the violin solos (so rich in tone and razor-sharp in clarity) played by the incredible Felix Slatkin? *From the Terrace* is not only Bernstein at the top of his form, but a great performance by a fantastic orchestra.

It was also striking to hear *The Stripper*, which I did not know very well, and note the influence of Alex North's *Streetcar* music, especially in the tender string passages. Goldsmith could not have had a better model.

These three CDs whet my appetite for more. How about Bernstein's *By Love Possessed* or *Hawaii*? When Herrmann's turn comes up again, think about *On Dangerous Ground*, a great score for a very watchable film. And don't forget about Franz Waxman—*Prince Valiant* was great. Someday maybe you'll get around to *The Story of Ruth*. I consider Waxman to be the greatest of the Golden Age composers.

Richard Neukom
Devils Lake, North Dakota

Unfortunately, there was no documentation from the *Terrace* sessions with the name of the violin soloist.

All Hail BTTF

I am studying film scoring at USC, and I found the article about Alan Silvestri's *Back to the*

Future scores extremely interesting and informative. I loved the in-depth analysis of the use of scales and motives. Also, printing musical excerpts was a great help; it makes me wish I could study the full orchestral score. Thank you for such a wonderful article, and I hope to see more of that nature.

George Shaw
georgesh@usc.edu

Time-out for Fun

I bought your magazine for the first time a few days ago and am enjoying it very much. Keep up the good work. One small suggestion, however: I think you should make it clearer in your reviews of scores and soundtracks which are really soundtracks and which are not. It is possible to figure it out by a careful reading usually, but some kind of a code at the beginning of the review might be worthwhile.

Richard G. Provenzano
Peabody, Massachusetts

Lukas Kendall replied:

Richard, I'm not sure I know what you

mean. Can you elaborate?

Richard's clarification:

A soundtrack is music recorded at the time the film is processed and is placed on the film at the time of release. Only two films have had the music soundtrack done twice that I know of: Disney's *Fantasia* was redone in the '70s before they went back to the original soundtrack. *The Ten Commandments* was done for the first release on mono and again, about six years later, in stereo. All other recordings of movie music should be called scores, and, to make things less confusing, soundtracks should NOT be called scores (even though they really are)! They should be called soundtracks! I hope this is of some help.

Lukas Kendall's response:

As a censored Bill Duke might calmly pronounce, "There's just one thing I don't understand. That's every word you just said."

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For the first 40-odd years of motion picture scoring the tacit rule of writing a score for comedy was relatively straightforward: make the music funny. That often meant self-conscious, “wacky”

gestures (sound effects, slide whistles, “wah wah” utterances from horns, and percussion rim shots) and rambunctious comedy music. There were, of course, exceptions, particularly when Mel Brooks began his series of genre parody movies like *Young Frankenstein* and *High Anxiety*, which saw composer John Morris riffing off the conventions of film scoring. The sea change came in 1978 when director John Landis hired Elmer Bernstein to score his raucous, biting comedy *Animal House*—and asked for a serious dramatic score. The contrast between Bernstein’s sometimes brooding, sometimes lyrical score and the cutting-edge humor in the film created a hysterical dynamic and led Bernstein into years of refining the approach on movies like *Airplane!*, *Ghostbusters* and *Spies Like Us*. When Bernstein finally grew tired of comedy, Danny Elfman stepped up to bat and brought a madly energetic, Nino Rota-cum-Bernard Herrmann approach that dominated comic scoring into the 1990s.

Now composer Rolfe Kent seems to be fashioning a comic approach for the 21st century: music that’s sly, rhythmic and just slightly off-kilter. Kent’s ability to create a comic mood that doesn’t pander to the audience for easy laughs, apparent in his quirky scores for Alexander Payne’s quietly brutal comedies *Citizen Ruth* and *Election*, has made him highly sought after. “Comedy is a singular thing to deal with in that I don’t really want to be funny,” Kent admits. “So it’s really looking for ways to be able to contribute and to create an atmosphere in which humor can be found without saying ‘Hey, this is funny.’ I suppose I found that certain styles of rhythm have lent themselves to this purpose—they have a sense of fun about them without highlighting anything. They have a sort of skip in the step.” Kent’s current projects are *Someone Like You*, a comedy with Ashley Judd, and *Town & Country*, directed by Peter Chesolm, starring Warren Beatty.

Early Vote of Confidence

Kent’s 1999 *Election* score seemed to burrow into the subconscious of its often-deluded characters, bulldozing ahead with a kind of psychological tunnel vision as the players

Off-Kilter Comedy Cues

Rolfe Kent blazes a comedy trail for the 21st century

by Jeff Bond



SOMEONE LIKE HIM: Rolfe Kent (inset) provides the accompaniment for Ashley Judd’s courting rituals.

involved in the unraveling of a high school class president election doggedly march to meet their fates. But Kent doesn’t see his musical accompaniment as brain surgery. “I would never characterize it as a psychological approach,” he says. “I do spend a significant amount of time thinking about how to get into the film and how to sort of unlock the film. Music is in a way a kind of narrator—it doesn’t tell the story but it accompanies the story and it highlights things. It points things out as you go around and says ‘Don’t forget this, this is going to be important later.’ It throws a spotlight on different things and highlights certain emotional characteristics. That’s all well and good as a principle and that really is what happens, but at the same time to find a tone and a melody that is going to actually feel like it seamlessly belongs to a film is what I find takes the greatest amount of time, and so I’m not sure it’s a psychological approach, but it is an intuitive approach. There’s no

real logic as to why something works.”

Thematic to a Point

Kent also says he doesn’t write leitmotifs per se, but he will apply distinctive themes to the films he works on. “I do like the idea of certain things belonging to certain characters, or certain elements. For instance, in *Town & Country*, the big romantic theme really belongs to the central couple in the film. It’s really about their love story, so it doesn’t belong to any one character; it’s simply that element that it represents. But I also tend to believe that there’s a theme that is key to the whole film, and that’s outside of any particular character’s theme. That’s what I try to start with, to find where I think the core of the film is and to put music to that.”

The composer also frequently employs unusual ethnic instrumen-

From the quietly brutal comedies of Alexander Payne to the romantic lark of *Town & Country*, Rolfe Kent applies a subtle touch.

tation within the fabric of a full orchestra, with solo performances moving through the rhythmic progressions of his scores—a practice he originated on *Citizen Ruth* and which he also follows in *Someone Like You*. “There’s an oud in there and a lot of bluesy guitar, and mandolin and koto,” Kent says of his *Someone Like You* score. “And I played the bodhran. I will use an instrument just because I like it, or I will be drawn to an instrument just because it seems appropriate to the piece. In the case of *Citizen Ruth* the director is of Greek heritage and we loved the idea of putting some Greek instruments in there, and that’s how we arrived at the bouzouki. In *Someone Like You* there’s a hint of banjo and a little bit of mandolin, and solo fiddle played beautifully by Sid Page, and there were certain elements that suggested that our central character had a Midwestern, rural background. But it’s only suggested slightly. The other instruments are just there because I like them.”

While Kent doesn’t think his scoring approach is specifically psychological, he will allow that most of the comedies he’s scored (including Neil LaBute’s *Nurse Betty* and the Sandra Bullock vehicle *Gun Shy*) feature characters whose specifically oddball points-of-view drive the plot. “That is intrinsic to just

about everything that I’ve worked on,” he says. “If you just looked at it, you wouldn’t be getting the director’s perspective. You wouldn’t be getting the story told from the angle that the director or writer had in mind. And that’s very much what the music does. That’s particularly true of Alexander Payne’s films. Without being encouraged to see how he’s seeing them, it’s a very different story. Perspective is everything, and the same applies to *The Slums of Beverly Hills*. Tamara Jenkins’ take on what I at first thought was a very grim reality is delightful. When you are able to put that across, everything changes.”

Like many of his contemporaries, Kent is a self-taught musician, a background which he says poses advantages as well as challenges. “On the one hand it’s really good because it means you’re open to all sorts of things that maybe classical people haven’t thought of,” he points out. “At the same time there’s a constant process of study, listening for interesting things and new ways of doing things. I don’t have answers to every question, so I have to explore and find answers.”

While Kent does conduct he often leaves that job to composer/conductor Bill Stromberg, who’s worked with him on several films. The arrangement allows Kent to focus on the big picture. “I prefer being in the booth because so often there are so many different kinds of elements we’re working with, and it’s

very hard to keep track of them when you’re conducting. Especially with all the pre-records and making everything integrate really well....On some simpler material, especially if it’s all live, I’m happy to conduct, but generally I’m found in the booth.”

Not Just for Laffs

With his often inexorable, rhythmically driven orchestral music, Kent would seem to be a natural choice for suspense films, but aside from the little-seen thriller *Mercy*, he hasn’t had very many opportunities in this area. Kent notes that for *Gun Shy* he was able to add a spy-movie element to the score using cymbalon and enjoyed adding elements of a Bernard Herrmann approach. But while he’s still primarily in demand for comedies, he points out that there may be changes ahead. “I haven’t yet done a real thriller other than small indie thrillers, but this year, hopefully, I’ll get to do a much bigger one.”

In the meantime, he’s finished work on *Someone Like You* and *Town & Country*, the latter of which is rumored to have been plagued by cost overruns. Kent pleads innocent on this count, however. “I tried to cost as much as I possibly could, but somehow I don’t think I’m responsible.”

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Jeff Bond is the senior editor of **FSM**; you can contact him via jbond@filmscoremonthly.com

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FILM SCORE GOLDEN AGE CLASSICS

The Egyptian

Alfred Newman and Bernard Herrmann

The Egyptian (1954) is one of the all-time legendary film scores—an historical epic jointly scored by Bernard Herrmann and Alfred Newman. The two composers actually shared themes, planned their narrative approach and merged their styles to the point of truly collaborating. Together they produced a lengthy score in the best biblical-epic tradition, depicting religious awakening, tragic love and ancient civilization with the formidable techniques of each—from Newman's ability to evoke heartbreaking devotion to Herrmann's colorful set pieces of violence and obsession. (For the sake of comparison, imagine if John Williams and Jerry Goldsmith today scored a new science fiction movie, or Danny Elfman and Hans Zimmer teamed up for a summer action film.)

The legend of *The Egyptian* has continued in that it is a score collectors have long believed destroyed; at the onset of Twentieth Century-Fox's film music restoration efforts in 1993, *The Egyptian* was one of the first films sought, but the master tapes (35mm film stems) were found to have deteriorated beyond use. With so many other projects needing attention, the surviving cues were transferred to 2" analog multitrack tape and put away for another day.

Well, "another day" is here and *Film Score Monthly* has gone back to the 2" safety transfers to cull and remix every usable cue. To our delight, we have saved over 70 minutes of the 100+-minute score—including most of the major set pieces by both composers, such as the main and end titles, Newman's "Valley of the Kings" and Herrmann's "Chariot Ride/Pursuit," and more. Most of the cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound.

Still photographs courtesy of 20th Century Fox Photo Archive. Additional images courtesy Photofest.



The Egyptian Track List *by Alfred Newman; All others by Bernard Herrmann

1. Prelude/The Ruins	2:32	14. Nefer's Farewell/ Sights, Sounds and Smells*	3:27
2. Crocodile Inn*/Thebes	1:09	15. You've Been in My Prayers*	2:25
3. Chant for Dead Pharaoh*	1:46	16. Live for Our Son*	1:45
4. The Chariot Ride/Pursuit/ Akhnaton*/Put Them in Chains*	3:48	17. Am I Mad?*	3:22
5. The Throne Room*	1:34	18. The Princess/The True Pharaoh/ The Tomb	4:54
6. Taia	1:06	19. Danse Macabre	1:30
7. Party's End/The Offering/ The Harp Player	3:30	20. Death of Merit*	4:16
8. The Deed/The Harp and Couch	3:13	21. The Death Potion	2:19
9. The Perfection of Love/Violence	3:31	22. Death of Akhnaton*	4:55
10. The House of the Dead/The Burial	2:49	23. I Am Pharaoh*/Horemheb's Victorious Entrance*	2:15
11. Valley of the Kings*	7:12	24. Exile and Death*	1:39
12. The Homecoming	1:23		
13. Hymn to Aton*	5:06		
Total time:		72:06	

Look for this month's
Silver Age offering
**The French
Connection I & II**
by Don Ellis
inside back cover

Album produced by Lukas Kendall

With our mandate to preserve everything that exists, we have assembled a fantastic CD of *The Egyptian* that is longer and more comprehensive than many CDs of Golden Age scores. It is not intended to replace the recent Marco Polo re-recording, or even the original mono Decca LP (a re-recording once reissued on Varèse Sarabande.) But collectors know the value of the original soundtrack—performed for the film under the batons of the composers in ideal studio conditions—and the immense challenge of any re-recording to surpass it. Here, then, lives *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection. **\$19.95**

The Egyptian

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Life in

13/8

The odd-metered existence of trumpeter & composer

Don Ellis

by Scott Harris

One of the great joys of our CD series is resurrecting important works by composers not widely known to soundtrack aficionados. A perfect example is the music for the two French Connection films—now available on an FSM CD—by jazz great Don Ellis.

While researching the scores, we enlisted the help of A-1 Ellis fan and collector Scott Harris. Scott provided a bio of the composer longer than we could use in the CD booklet, as well as some great interview material from newspapers of the day. As most of the booklet was required to explain all of the unused and altered cues, we couldn't make use of all of Scott's research.

Fortunately, we happen to publish a magazine about movie music! So, consider the following the "bonus liner notes" to this long overdue CD restoration. For more Ellis information, visit www.handofgod.com/donellis.

—Lukas Kendall

The life of the brilliant and influential bandleader, composer, trumpeter and film composer Don Ellis was a shooting star, streaking across the sky brightly for a moment then disappearing far too soon.

Between 1966 and 1975, Ellis led one of the most exciting and revolutionary big bands in jazz. In 1975, at age 40, he suffered a massive heart attack. After a long recovery, Ellis continued to write film scores, perform and record with

his band, though at a much slower pace. He had a second heart attack and died in 1978 at age 44.

Born in 1934 in Los Angeles, Ellis played the trumpet through high school and college. In 1956 he was hired to play with the Glenn Miller Orchestra (under the direction of Ray McKinley) the day after graduating from Boston University with a degree in music composition. After nine months on tour, he was drafted into the U. S. Army and stationed in West Germany, where he spent two years in playing in the army band.

After leaving the service, Ellis immediately moved to New York to immerse himself in the jazz scene, playing and recording with Charlie Barnet, Charles Mingus (*Mingus Dynasty*) and George Russell (*The Stratus Seekers*). All these bands were known for their daring and experimentation as part of the "Third Stream" of jazz music. In 1959 he joined the Maynard Ferguson Orchestra and stayed for nine months (*Newport Suite*).

Ellis started his own avant-garde jazz quartet in 1960 and began pushing the envelope of improvisation in the areas of harmony, melody and rhythm. In particular, Ellis was feeling increasingly restricted by 4/4 time, the traditional meter of jazz; he felt that new adventurers in jazz should seek out new rhythmic ideas. Ellis recorded three albums with this quartet between 1960 and 1962: *How Time Passes*, *New Ideas* and *Essence*.

Meanwhile, Ellis was also freelancing and studying composition. In 1963, he was commissioned by Zubin Mehta (through the Los Angeles Philharmonic Orchestra) to compose *Contrast for Two Orchestras and Trumpet*, for which he also performed the trumpet solo. In 1964 he performed as soloist with the New York Philharmonic Orchestra conducted by Leonard Bernstein in the work *Improvisation*. By this time Ellis was studying composition with Gunther Schuller who was well known for his experiments in bridging the gap between classical and jazz music.

In 1964 Ellis—now 29—decided to move back to Los Angeles and pursue graduate studies at UCLA. It was there that he met the Indian sitar player Hari Har Rao, who had been a student of Ravi Shankar. He became fas-

cinated with the complex rhythms used in Indian music, and Rao and Ellis formed a group called the Hindustani Jazz Sextet, which performed on and off for the next six years. Unfortunately, no recordings of this group were ever released.

In 1964, Ellis started a rehearsal big band as a workshop to teach L.A. studio musicians how to play jazz music in the complex time signatures taken from Indian music traditions. Instead of 3/4 time or 4/4 time, Ellis would write compositions in 5/8 time, or 13/8, or even 33/16! Although these types of rhythms have been known for hundreds of years in Indian music as well as in the folk traditions of Greece, Bulgaria, Turkey and some Arabic cultures, they are relatively unknown in Western music and had rarely been considered in jazz (except for

all in the new Ellis style.

An enthusiastic teacher and communicator, Ellis became famous for explaining to his musicians and audiences how to “feel” the odd-metered music. First you subdivide the measure into various groups of 2s and 3s as dictated by the melody and bass line. Then you learn to tap your foot “unevenly.” A 9/8 meter might be subdivided as 2+2+2+3, so then you would tap your foot: short, short, short, long. A 13/8 meter might be subdivided as 3+3+2+2+3. You would tap your foot: long, long, short, short, long. In later years, audiences would spontaneously break into 7/4 clapping during the concerts or even outside, waiting in line to buy tickets.

Ellis began experimenting in other areas



some early experiments by Dave Brubeck).

Ellis' band had 22 pieces, expanding on the traditional big band configuration à la Glenn Miller (five saxes, four trumpets, four

as well, such as orchestration and instrumentation. All of his saxophone players doubled on other woodwind instruments, and Ellis took full advantage of this to add new sound colors to his compositional palette. There was room in the compositions for the players to stretch out on improvised solos, although it took many of them a lot of practice to be able to solo in this new rhythmic style.

GO ASK ELLIS: The trumpeter himself (left); His first film assignment was the forgettable *MOON ZERO TWO* (middle); Director William Friedkin (right) brought in Ellis for *THE FRENCH CONNECTION*, only to heavily alter the score (albeit to the film's benefit).

trombones, piano, bass and drums) by adding a second trap set drummer and two percussionists (conga drums and timbales). Ellis felt that it was important to have this many percussion players to keep a complex beat. He also added two bass players. He said he was tired of seeing the acoustic bass in a big band but not being able to hear it. The band could play very loud and needed three bassists to cut through the noise.

The musicians were talented and experienced but had difficulty playing the complex music. Ellis patiently put everybody through their paces until the band was tight and could make the new rhythms swing. He also learned to play the drums himself so he could teach his drummers. The band rehearsed every Monday night at a small L.A. club and built up a following of people who could dig the new sounds. Other members of the band (and some outside composers, such as Hank Levy) started contributing compositions,

Don Ellis Filmography

Moon Zero Two (1969)
The French Connection (1971)
Kansas City Bomber (1972)
The Seven-Ups (1973)
In Tandem (1974) (TV),
 aka *Movin' On*
Man Belongs to the Earth (1974)
French Connection II (1975)
Doctors' Hospital (1975)
 (TV series)
The Deadly Tower (1975)
 (TV), aka *Sniper*
Ruby, aka Blood Ruby (1977)
Ransom (1977), aka
Assault on Paradise Maniac,
 aka
The Town That Cried Terror
 Shirley MacLaine TV Special
 (1978)
Natural Enemies (1979)

The Big Break

The band got its big break at the Monterey Jazz Festival in September 1966. The audience fell in love; this was the beginning of the great success of the Don Ellis Orchestra, which would exist for the next nine years. The Monterey performance was recorded and released as *The Don Ellis Orchestra Live at Monterey* on the Pacific Jazz label (finally released on CD in 1998). There was soon a second album, *The Don Ellis Orchestra Live in Three-and-Two-Thirds/Four Time*, also on Pacific Jazz (released on CD in 2000).

The band toured the U. S. and Europe over the next several years, performing at jazz festivals and clubs, and on TV, often sharing the stage with a rock band or a symphony orchestra. Ellis got a contract with Columbia Records and had a string of albums released: *Electric Bath* (1967), *Shock Treatment* and *Autumn*



SAX AND VIOLINS:
Ellis worked on a few
films, including
KANSAS CITY Bomber
with Raquel Welch
(above) before
joining **FRENCH**
CONNECTION II
directed by John
Frankenheimer,
(opposite).

**Jazz
critic
Leonard
Feather
once
predicted
that Ellis
would
prove to
be the
“Stan
Kenton
of the
’70s.”**

(1968), *The New Don Ellis Band Goes Underground* (1969), and a double album, *Don Ellis at Fillmore* (1970). Of these, *Electric Bath* is the only one so far to be released on CD. The albums won wide critical acclaim and increasing popularity. *Electric Bath* won *Down Beat* magazine’s Album of the Year in 1969, and over his career, Ellis received seven Grammy Award nominations.

As the band’s popularity grew, Ellis never stopped innovating and expanding his musical palette. As featured soloist of the band, he had an electric pickup installed in his trumpet so he

could play amplified. He employed effects such as an electronic octave doubler that could lower the sound of his trumpet one or two octaves and a tape delay (echo device) so he could play duets with himself. In the beginning he employed the tape delay as a clever effect, but as he continued to use it, it became a compositional device as well. Ellis also explored an electronic device called a “ring modulator” which gave his trumpet an otherworldly sound. He also had a special trumpet made that had a fourth valve that would enable him to play a quarter-tone scale. He used the quarter-tone trumpet both in improvised solos and later as a compositional tool.

Ellis continued to innovate in big-band instrumentation. He added an electric guitar and eventually replaced the three double basses with a single electric bass guitar, giving the band more of an electronic/rock edge to the sound. The pianist’s arsenal was extended beyond the grand piano to include many of the popular electronic keyboards of the day: Fender Rhodes electric piano, Honer clavinet and Hammond B-3 organ.

In fact, as the band progressed, it helped lead the cross-pollination in the late ’60s of jazz and rock; other groups playing in that style included Blood, Sweat & Tears, Chicago, Santana and Chase. Several other big-band leaders, such as Stan Kenton, Woody Herman and Maynard Ferguson attempted to adopt rock styles, but none rose to Ellis’ level. The *Live at Fillmore* album represents the height of his rock phase.

Ellis never stood still; he was always expanding creatively and in terms of the projects he would take on and the audiences he would try to reach. In 1969 Ellis was invited to write his first film score, for a British sci-fi picture called *Moon Zero Two*, which was never released in the U.S. (The main-title song was released on the first Hammer compilation CD recently from England.)

In early 1971 Ellis formed a new band. He was headed away from the rock sound he had been evolving and toward a softer edge with more orchestral possibilities. He reduced the sax section to four players, but all doubled on woodwinds, so he had the use of a woodwind quartet. He altered the traditional four trumpet/four trombone brass section to three trumpets (in addition to himself) and a low brass section that consisted of a French horn, trombone, bass trombone and tuba. This gave him the classical brass quintet at his disposal as well as the big band brass section. Then he added a new section: an amplified string quartet (the standard two violins, viola and cello). Now he

had an orchestra and a big band rolled into one.

A new member of the band at this time was pianist Milcho Leviev, who had just “relocated” from Bulgaria, where he was known as the most important jazz musician in his country. Leviev soon became an important member of the band. His background in Bulgarian music allowed him to navigate the odd-metered rhythms with great dexterity. He was a master at interleaving jazz and classical styles, often seamlessly flowing from one to the other and back. He claimed that he grew up listening to short-wave radio where the jazz station and classical station would often fade into one another, so he thought music was supposed to sound like that.

Ellis composed all new music, taking full advantage of the band’s new tonal possibilities and keeping with his wild rhythmic ideas. This new band recorded another double album for Columbia Records, *Tears of Joy*, which many consider to be Ellis’ best. This band played with just as much intensity as the earlier group but with far more dynamic range and slightly less overall volume.

Making the Connection

In September 1971, Ellis was asked to compose the soundtrack for *The French Connection*. He had only five weeks to compose and record the music. He used his band as the core and reinforced it with a large string section and other studio musicians. The picture’s success—it won several Academy Awards including Best Picture—opened the door to future film scoring for Ellis.

In 1972 Ellis released his last album for Columbia, called *Connection*. It consisted mainly of covers of contemporary pop tunes but featured a jazz/rock arrangement of “The French Connection Theme” in 7/4 time. This version won Ellis his only Grammy Award, for Best Instrumental Arrangement. There was also a beautiful composition by Hank Levy called “Chain Reaction.” Next, he composed the film score for *Kansas City Bomber* starring Raquel Welch.

Jazz critic Leonard Feather was always a big supporter of Ellis and wrote many articles about him. In Feather’s 1972 book *From Satchmo to Miles*, he included a chapter about Ellis. In the early ’60s, Feather had predicted that Ellis would prove to be the “Stan Kenton of the ’70s.” In the book he concludes that this had been achieved, although some of us from a later generation might say that Stan Kenton was the “Don Ellis of the ’50s.”

In 1973 Ellis again radically departed from his previous albums with two recordings for the BASF-MPS label: *Soaring* and *Haiku*. The *Haiku* album consisted of all natural (non-electronic) trumpet solo accompanied only by an orchestral string section. Although not widely released, this was the album Ellis mentioned shortly before his death as his favorite.

In early 1974, Ellis continued his survey of world music with a trip to Brazil. Upon his return, he again formed an all-new band, this time a smaller 15-piece ensemble of two woodwinds, three trumpets, trombone, French horn, tuba, piano, bass and one drummer. Then, inspired by his Brazilian journey, Ellis added a new section: four singers (two male and two female) and treated them like just any other section of the band. Of course he wrote all new music, incorporating Brazilian rhythms and styles; by now he had done away with the electronics. Ellis called this his “Organic Band.” The Organic Band stayed together for most of a year, although it never recorded an album.

During this time, Ellis continued to compose music for

film and TV movies as well as TV series and commercials. In 1973 he scored *The Seven-Ups*, a New York City cop thriller directed by the producer of *The French Connection*, Philip D'Antoni, and starring the earlier film's Roy Scheider in a similar role; he followed that with the score to *Man Belongs to the Earth*, commissioned by the U. S. government and part of the 1974 World Exposition in Spokane, Washington.

Although a bona fide health nut and a relatively young artist at the height of his career, Ellis started to feel extraordinarily run-down while on tour with the Organic Band. He went to a doctor and was diagnosed as having mitral stenosis (a disease of the heart valve). He was given medication, which made him feel better instantly. After returning home from tour, he saw a local doctor and was found to have atrial fibrillation ("My heart is beating in 19/4," he quipped) and was successfully reverted to normal rhythm with electric shocks. This doctor diagnosed his problem as an atrial septal defect that could be corrected with open-heart surgery. Ellis was told that the surgery could be postponed until a convenient time in the future.

Seemingly over the worst of his health crisis, Ellis got busy, this time forming a new band based on his earlier "electrophonic band" (formed for the *Tears of Joy* album). He wrote some more film scores, including one for *French Connection II*. It was while finishing the sequel score that Ellis' heart went into atrial fibrillation again. His doctor arranged for more electroshock treatment. After several days of tests, the doctors decided that the previous diagnosis was wrong; Ellis actually suffered from cardiomyopathy, a very serious and inoperable enlargement of the heart. At one point, he went into ventricular fibrillation; his heart stopped, and doctors had to resuscitate him. He was released from the hospital after 39 days with a long period of recovery ahead of him. Ellis was told that he would never be able to play the trumpet again.

Ellis spent the rest of 1975 recovering. In early 1976, he started a new band called "Don Ellis and Survival" where he led the band and played drums but not trumpet. He taught himself to play trombone and used a special type of trombone, designed by Maynard Ferguson, called a "superbone." The superbone featured both a trombone slide and three trumpet-like valves. This new band performed sporadically, including some short tours. Then, less than a year after his release from the hospital, and against his doctor's orders, Ellis started playing trumpet again.

In 1977 Ellis concentrated on composing and scored a couple more films (*Maniac* aka *Assault on Paradise* aka *Ransom*, and *Ruby* aka *Bloody Ruby*). He also recorded an album for Atlantic Records called *Music From Other*

Galaxies and Planets, which included the theme from *Star Wars* and was his least popular album. Ellis and his band were featured on a Shirley MacLaine TV special. In 1978 he recorded his final album *Live at Montreux*, recorded at the Montreux Jazz Festival in Switzerland. When his health deteriorated, he announced his retirement from playing in April 1978. Ellis' last published work was his film score for *Natural Enemies*.

Don Ellis died of an apparent heart attack on December 17, 1978.

Don Ellis' musical influence is far greater than most people realize. Ellis always viewed his bands as a training ground for young musicians, many of whom went on to make names for themselves after leaving his band. Sax players Tom Scott, John Klemmer and Ann Patterson



Session Notes...From a Quarter Century Ago

Glen Stuart was the lead trumpet player for the Don Ellis Orchestra from July 1965 (at the band's second rehearsal) until Ellis' last concert in April 1978. Ellis' band, with Stuart playing lead trumpet, was used for both *French Connection* scores, which were recorded at 20th Century-Fox studios in Los Angeles.

The band didn't play on soundtracks for Ellis' other films as studio contracts required regular studio musicians to play on most studio sessions. Some of the other films were recorded in Europe to save money. The band did play on Ellis' TV scores, however, including some "psychedelic" cues for the *Mission Impossible* series.

Ellis watched the film (in an unfinished version) and then went to compose the music. He was given a lot of freedom for experimentation in his score. The experimentation occurred during the composition process, however, not during recording. Once they entered the studio, he knew exactly what he wanted and there was no composing "on the fly."

Ellis, who lived in New York for several years, wanted the *French Connection* score to evoke the sounds of everyday big-city street life—the traffic and the subway and echoes reflecting off the tall buildings. The effect with the nine basses and the quarter-tone dissonances in the trumpet section were an effort to accomplish this, Stuart remembers.

Ellis did all the conducting on both films. Both William Friedkin and Fox's head of music, Lionel Newman, were present during some of the *French Connection* (1971) sessions. Ellis seemed comfortable conducting to the

film playing on-screen and listening to the click track over headphones. Many of the cues were short—10- or 30-second takes—so the recording process went smoothly. The musicians didn't get to see the movie as they were recording because they had their backs to the screen, but the buzz around the studio was that this was going to be an important film.

Recording for *The French Connection* took about a week. The orchestral recording for *French Connection II* took only two days. Stuart remembers that the score for the sequel was more musically interesting and challenging than the original. "We had a lot of fun recording *French Connection II*," he says.

For one scene in the sequel, Ellis composed a trumpet duet for Stuart and a studio musician. The music was written for the extreme high range of the trumpet and the parts were technically challenging. The two trumpet players stayed in the studio and rehearsed their parts over the lunch break. When everyone else returned and the music was recorded, they played it perfectly.

For the original film, Ellis' trumpet section played the quarter-tone trumpets and the studio trumpet players, most from the Los Angeles Philharmonic, played regular trumpets.

A lot of the music written and recorded was not actually used for the films. It was felt that, added to the dramatic tension already in the film, the tension created by some of Ellis' score would be too powerful for the audience.

—Scott Harris

FSM

started out with Ellis, as did trombonists Glen Ferris and Alan Kaplan, drummer Ralph Humphrey and, in his American career, the great pianist Milcho Leviev. Many others have gone on to teach music.

Ellis' performances always caused a stir, as anyone who

Ellis' sheet music is still available, but most of it is so difficult to play that few give it a shot.

was lucky enough to have experienced one will confirm. In fact, the level of excitement and intensity that Ellis created has rarely been matched. Unfortunately, recordings don't convey the thrill of hearing the announcer say, "A warm welcome please for the Don Ellis Orchestra!" Ellis was quite a showman—he cut a handsome figure with his trim beard and relaxed California attitude—and his concerts were very theatrical. He might enter the stage wearing a hooded monk's robe, playing a soulful trumpet solo. All of a sudden the lights would flash on and the band would start screaming. Ellis would remove the robe and fling it into the audience. During long drum solos the band members might leave the stage. Some tunes would end with the band members going out into the audience to play. It was not unusual for an audience to demand three or four encores, and the last one would usually find audience members standing on chairs (or if outdoors, hanging from tree branches).

Timeless Contributions

Ellis' legacy lives on. Many of the musical trends of the 1980s and 1990s incorporated elements of the new directions that Ellis pioneered. Odd meters and complex rhythms are often heard in new jazz and have become part of the standard jazz vocabulary (though Ellis is rarely acknowledged by name—not even in the new Ken Burns documentary, *Jazz*). Thanks in great part to Ellis' innovation, odd meters were an element of the new musical trends that grew in the '80s with groups like Shadowfax and Oregon. Hints of Ellis' expanded tone colors could be

heard in groups like the Paul Winter Consort, Turtle Island String Quartet and many others.

Ellis also presaged the renewed interest in world music of the 1980s. Recent interest in Bulgarian folk music, including the recent popularity of the Bulgarian Women's Choir recordings, was anticipated by Ellis' tastes 15 years earlier. Current styles of World Beat music and various meldings of Western jazz, pop and rock music with that of different cultures were explored by Ellis many years before.

So why hasn't posterity been kinder to Ellis? His name is rarely mentioned. Most of his albums (especially his best albums *Live at Fillmore*, *Live at Montreux* and *Tears of Joy*) have not yet been released on CD. Apparently the accounting office at Columbia Records (now owned by Sony Music) has made the decision that Ellis' music is not worthwhile (i.e., profitable) enough to bother with, thus depriving new generations the opportunity to discover the music for themselves. Ellis' sheet music is still available, but most of it is so difficult to play that other than the occasional daring college jazz ensemble director giving it a shot, it lies dormant.

It's amazing to think that all of Ellis' musical accomplishments were achieved without the technology that contemporary musicians take for granted. Ellis died before the MIDI revolution and before the advent of the synthesizer and sequencing on personal computers, digital recording and sampling. It boggles the mind to imagine what new musical worlds Don Ellis might have discovered for us had he lived to have these tools at his fingertips.

FSM

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Well, as you know, *French Connection* was for 20th Century-Fox, and there was quite a bit of static along the way because everyone sensed this was going to be a major film, and here was Friedkin asking them to take a chance on an unknown, someone who'd never done a movie in this country. He really had to fight to get me in, because the studio objected all the way down the line.

From start to finish I had about five weeks to get the thing recorded. It was very much of a last-minute thing. There were very behind schedule with the actual filming of the picture, and they had to meet a deadline for release. So we just had time to finish the score, record it, and then they were editing the film till midnight the night before it opened in New York. They flew into New York with the cans of film under their arms. Nobody, not even Friedkin saw the film in its final form before it opened.

My own band was used as the nucleus, with a large string section and various other added elements. I did more music than was used, of course. I had a lot of freedom to employ unusual devices and sounds. We did some things with an amplified string quartet, where all of them were on tape loop delays and reverb—that was a fascinating effect.

There was one chase scene, when they're walking and stalking the guy and it ends up in the subway, for which I used nine basses, which they told me was the most basses they'd ever used at Fox; and that turned out to be a sort of theme of the movie. For the main theme, the title, I used a very brutal sound with six trumpets, three of whom played quarter-tone horns. I got a very biting, spine-chilling dissonance by using the six in harmony and then having three of them move into a quarter-tone thing." **FSM**

Don Ellis Speaks

On Scoring The French Connection

The late jazz critic Leonard Feather was a major supporter of Don Ellis and his music.

Shortly after the release of *The French Connection*, Feather wrote several newspaper articles about the soundtrack, apparently drawing from the same interview. We have collated Ellis' comments about the film as follows.

"It was like hitting a home run first time at bat! I was very fortunate because at the time I got my first picture assignment, to go to London to score *Moon Zero Two*, I hadn't had any film experience and didn't know the techniques. However, a friend of mine, Tommy Vig, told me about a class he was taking with Earle Hagen. The class was already in progress, but Earle very graciously allowed me to

come in. I was able to take three or four weeks of the class, and in a short period of time I was able to learn nearly everything there was to know about the mechanics of film writing—also the psychological aspect. And Earle had just completed his book, which wasn't yet published, but he allowed me to Xerox it and take it with me.

So I went to London very well armed—and found that a lot of techniques which are common practice in Hollywood were not even in use there. They're 20 years behind—I wound up having to show them things about click tracks and synchronization!

Bill Friedkin, the director [of *The French Connection*], first heard my band several years ago at a club called Bonesville in Hollywood. He wanted me to score a movie for him at that time, but the project never materialized. Last year he heard us again at Lincoln Center in New York, and he told me, "That's precisely the sound I want for this new picture we've just completed."

That Hollywood Sound

The art and business of being an L.A. session musician

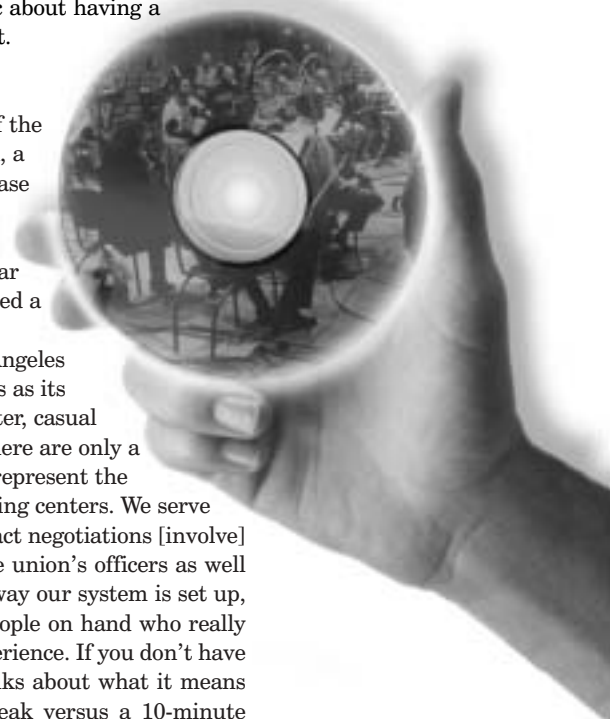
— By Jeff Bond —

Movie soundtrack collectors sometimes see the creative and organizational forces within the film industry—movie executives, record companies, studio lawyers and perhaps even composers themselves—allied against them around an immense steel bunker of great soundtrack music, brandishing automatic weapons as we film music aficionados plead for the releases of our favorite scores. One of the biggest recipients of fannish ire in this area has been the American Federation of Musicians, the strangely dreaded musicians' union, which can seemingly cancel any domestically recorded soundtrack release simply by uttering the magic phrase "re-use fees." The reality isn't quite so sinister:

The AFM is a union like any other, and its duty is to look out for the welfare of its members, not to supply the world with soundtrack albums. In fact, the session musicians of Los Angeles, who apply their amazing sight-reading and performance skills to movies every day, are not only interested in but actually enthusiastic about having a soundtrack release on the market.

A Voice for Musicians

Enter the Los Angeles chapter of the Recording Musicians Association, a group whose mandate is to increase the recognition and enhance the reputation of the musicians who play the orchestral music you hear in the movies. "We're what's called a player conference," says Brian O'Connor, president of the Los Angeles chapter. "The AFM primarily has as its membership people who do theater, casual work and orchestra work, and there are only a few large recording centers. We represent the people who work in those recording centers. We serve as a resource to the AFM. Contract negotiations [involve] the traditional president and the union's officers as well as the union's counsel. But the way our system is set up, we'll have some rank-and-file people on hand who really represent hands-on, real life experience. If you don't have somebody there who actually talks about what it means when you have a 15-minute break versus a 10-minute break, or how much music is it reasonable to record in a certain amount of time, you just have people on one side or another trying to crunch numbers and work out a compromise without the benefit of the people doing the work—which really is a tremendous resource."





**Producer
Robert
Townson
believes
that new
RMA fee
structures
may lead
to more,
and longer,
CDs than
had been
possible
before.**



The RMA came into existence in the early 1980s as part of the fallout from a crippling multi-guild strike and an unpopular agreement that allowed a great deal of commercial “jingle” performances to be done at a firm in San Diego when it might have stayed in Los Angeles. “We were not represented well enough with the Federation, and we were not communicating with them well enough at that point as a group within the Federation,” O’Connor says. “So we needed to form a group that represented the recording musician’s interests and to communicate what our needs were to the AFM and work with them in a more constructive way.”

“The organization came about because those of us who were working in the field weren’t playing a very active part in the negotiations for contracts,” says Philip Ayling, the international president of the RMA. “It was really done by the union president and the Federation attorney without much input from the people working under the agreements. Technology was already on the move 20 years ago, and I think everyone saw that the recording process was changing—we were going from two tracks to eight tracks to 24 tracks, and the way records were being done was being changed from a live experience to more of an overdubbed experience. As the business changed we saw a need to change ourselves.”

The Out-of-Towners

Working in conjunction with the AFM, the RMA’s biggest challenge is keeping work for motion pictures in Los Angeles. While movie scores have long been recorded in London and other European locations in addition to Hollywood, the growth of competitive organizations like the Seattle and Utah symphonies as well as the exodus of a great deal of Hollywood production facilities to Montreal have posed new challenges to Hollywood players. According to Ayling, some of the loss of business is expected and inevitable. “There’s an awareness that it’s a global business and things get done in London and Ireland and other places,” he notes. “While we’d love for everything to be done here, the fact is that we score a certain amount of things here that were made in London and Ireland.” Ayling does have issues with organizations like the Seattle Symphony, which can make its own deals with production companies irrespective of the musicians’ unions. “When someone goes to London, the AFM may not work on the project but it’s covered by the British musicians’ union,” Ayling says. “Taxes are going to be paid and people are going to be taken care of relative to the British national health scheme. The Seattle deal bothers me because it’s about a few contractors packaging and getting a lot of money and paying other folks cash. It’s just wrong.”

O’Connor sees the issue somewhat more philosophically. “My take is that the business has really changed,” he says. “We’re in a much more difficult position of changing because we have this 70-year old collective bargaining agreement and it’s very difficult for us to turn this whole thing on a dime. It’s a challenge to compete with places like Seattle that are standing by themselves and can make agreements on a project-to-project basis. Bigger than that is the fact that there’s so much more of an international cast to the whole business. There are more foreign films pouring money into film production, and if you’re a person in England producing a film you’re going to want to record in England. We want to educate people about what we can do.”

Part of that education comes naturally as high-profile

composers live and work with the musicians of Los Angeles and recognize their distinctive talents. “Randy Newman has been a tremendous supporter of ours,” O’Connor points out. “Alan Silvestri has been a tremendous supporter of ours; Marc Shaiman, James Newton Howard whenever possible have opted to record here, and John Williams very much enjoys recording here. In his early days James Horner used to do a great deal of recording out of town, but James has become a strong proponent of ours, too.”

What’s in It for the Players?

Part of the recent RMA strategy is to fashion new agreements that give producers incentive to use live musicians and to get soundtrack recordings into the marketplace more economically. Within the past year the organization ratified a low-budget TV agreement that would apply to shows that use orchestras of 28 players or more in order to establish the musical style of a series during its crucial first year. The agreement charges lower fees for players during the first year of a program and increases the rates if the show is picked up for a second year (renewed shows usually win an increased budget). Another agreement decreased the minimum for solo players from three to two hours in order to encourage composers who do home studio work to hire more live players to augment their synthesizer work. And the RMA also created a special deal which allows producers to pay an extremely low rate for an orchestra performing on a television pilot episode, with make-up costs to be paid only if the pilot is successfully sold to a network. The group has also created a low-budget film agreement specifically for independent movies, which “has really helped a lot of independent filmmakers get the most bang for their buck with the score and get really good musicians,” O’Connor points out. The payoff is that collectors may be more likely to hear orchestral music in the increasingly electronics-dominated soundscape of episodic television and independent film.

But the biggest deal for fans of soundtrack releases is the new agreement the RMA has worked out regarding album releases of movie scores. “The negotiations for motion picture and television will come up about a year from now,” says Phil Ayling. “What we’ve done is put together what is called a ‘side-letter’ to the contract to make it easier to release soundtrack albums. We [wanted] to reduce the cost of getting those things out into the marketplace in exchange for credit on the album packaging. It’s going to allow these records to go into the marketplace for half the previous cost, and we’ll also be attached to the project. If the record’s a big hit, we’ll get some additional money from it. If it’s not a big hit we’ll have gotten something out there that promotes the film and everybody’s work on it at much less risk to the company. We’re sharing some of that risk in exchange for credit.”

Part of the strategy is to create a recognizable “brand name” for the musicians whose performances are heard on these albums—in effect recognizing them as an orchestra the same way the London Symphony Orchestra, Los Angeles Symphony or any other long-established group of professional musicians is recognized. O’Connor says the genesis for the idea came shortly after the release of the submarine thriller *U-571*, which featured a score by Richard Marvin. “Rick Marvin is really one of us—I used to work with him when he was a keyboard player, and we’ve all been cheering him and watching his career as a composer,”

O'Connor says. "I think Rick was kind of devastated when he was unable to get a soundtrack album for *U-571*. Phil and I felt really bad for him and started thinking that there might be something we could do. So over four or five months we talked to around 15 composers about what their issues were with getting a soundtrack album out: how important that was, how they go about getting releases and what we could do to help them. We also talked to a number of the record producers about what their realities were, and this package [was] the result. It's interesting that we had done a lot of work with Bob Townson of Varèse Sarabande, and the first record to come out of this agreement is his. Hopefully, there will never be another situation like *U-571*."

composers knowing that their decision to record in L.A. will no longer be an instant death sentence for the CD hopes for films of the non-blockbuster variety. Looking back, this would have meant a CD for Marco Beltrami's *Dracula 2000*, where now there is none, for *Titan AE*, for *Galaxy Quest*, etc. Secondly, CDs which would have been released anyway will now be able to be longer—maybe by five minutes, maybe 10, maybe 30, depending on the score and the film."

Townson notes that the new terms won't apply to older scores, but he's optimistic about what the agreement could mean for future negotiation. And while some may see the agreement as an end run around the AFM, Phil Ayling



What's in It for You

The first release to come out of the new agreement is Jerry Goldsmith's score to the thriller *Along Came a Spider*. The album is approximately 35 minutes long. Varèse Sarabande producer Robert Townson has been criticized for limiting many of his company's soundtrack CD releases to 30 minutes, and he has been diligent in keeping collectors informed of the facts and realities behind the cost of getting soundtrack albums released. Townson says that *Along Came a Spider* boasts an extra five minutes of music due to the new agreement, but he cautions that even with the agreement in place producers of soundtrack albums are still faced with major expenses. "It's important to realize that new use fees are still very expensive," Townson says. "Even the new terms will not completely open the floodgates, so to speak. Collectors should not anticipate a series of 70-minute CDs. However, those famous examples of *Starship Troopers* and *Air Force One* probably would have been nearly twice as long." Townson does believe the amendment to the new use rate structure is a huge step in the right direction. "It's not an end in itself, but the willingness of the RMA to take a new look at some of the fees which have come to work against them will prove, I think, to be a great victory for everyone. The new terms will impact in two ways. First, the new deal will allow me to green-light scores I previously would have been forced to pass on entirely. This won't save everything but will absolutely result in more CDs. A by-product of this will be

insists that the Federation is not the bad guy in terms of CD soundtrack releases. "Getting an album released involves not only the union, but the studio, the composers and even the stars," he explains. "There are a lot of people who have to sign off on something like that before it can get released." He notes that negotiations with the AFM were spirited, but that disagreements over the issue were healthy. "There were some people on our side who see it as having given up money, but I don't see any benefit to getting a record out there that supports the film but loses money," Ayling points out. "It's to our benefit to get more product released—it gets the composer's music out there, and if it's a hit we will make some additional money. That there might be some resistance means that maybe we did the right thing. When you do something that only people on one side feel good about, then you probably didn't craft an efficient compromise."

Ayling sees the RMA as a beneficial offshoot of the musicians' union, likely to enhance the reputation of Los Angeles musicians well into the future. "We're committed as a group to working both with our union and our employers to create mutually beneficial contracts that will work both for people now and as the business continues to evolve. We're kind of the soldiers in the trenches—we see what our needs are, and we have a good understanding of the needs of composers and the people who hire them."

How that translates into benefits for collectors remains to be seen, but so far the signs are hopeful. **FSM**

Top composers like James Newton Howard, pictured here at the recent scoring sessions for Disney's *Atlantis*, provide crucial support for the RMA by recording in Los Angeles.

Tales of Trouble, Days of Disaster

The Musical World of Irwin Allen

Part Two

By
Jeff Bond

Research assistance
by Jon Burlingame and David Schechter

WET AND WILD: (from left to right) THE POSEIDON ADVENTURE; Allen, Whit Bissell and Lee Meriwether on the set of THE TIME TUNNEL; Jennifer Jones sets her charges in THE TOWERING INFERNO; Stuart Whitman in CITY BENEATH THE SEA.

While *Lost in Space* was still in its second season, Irwin Allen launched an unprecedented third prime-time television series with *The Time Tunnel*, with two stern-jawed heroes (Robert Cobert and James Darren) flung endlessly through the corridors of time (and stock footage) by a government experiment. While *Voyage to the*

Bottom of the Sea subsisted on its colorful special effects, and *Lost in Space* got by on its genial, comic characters, *The Time Tunnel*'s appeal was more limited and the show lasted only a single season. However, its ticking, mechanistic theme by John Williams is one of television's most memorable and exciting. Williams scored the show's pilot episode "Rendezvous With Yesterday" in a style not too dissimilar from his *Lost in Space* work, although he did introduce a striking effect for trilling woodwinds and brass that was reused throughout the series as a colorful time travel motif. His introduction to the massive underground "Project Tic-Toc" headquarters in the pilot is also distinctive, with the plunk of an electric guitar countering an inquisitive motif for woodwinds during a tour of the facility.

Allen managed to hire half a dozen composers for *Time Tunnel*'s single season, and the variety can be attributed to the show's wild range of settings courtesy of the 20th Century-Fox prop and costume departments and its supply of stock footage from numerous historical epics. The show's concept was particularly friendly to experienced movie composers who had worked in a variety of genres. Lyn Murray (who scored Hitchcock's 1955 *To Catch a Thief*) scored both science fiction-oriented episodes like "One Way to the Moon" and "End of the World" and period adventures like "Lost Patrol." Paul Sawtell scored "The Day the Sky Fell In," while Robert Drasnin scored "Crack of Doom" and "Death Trap." Leith Stevens took time out from his work on *Voyage to the Bottom of the Sea* to do "Gift of Death" and "Reign of Terror." Fox music head Lionel Newman commonly received credit for musical supervision on all Fox television shows, and he was often credited for additional music, but it's questionable that he did anything other than conduct an occasional score for these shows. He's credited with the score for the *Time Tunnel* episode "The Alamo," but with the show's extensive use of stock footage it's possible that music cues from the films employed were reused or even re-recorded for the episode. George Duning's score for "Death Merchant" is typical of the *Time Tunnel*'s fare: action-oriented, full of drive and excitement (including climactic fugal writing), with brief

genuflections at a love theme, but little of the kind of character-based dramatic writing Duning was able to produce for *Star Trek*.

Leaving a Large Footprint

Irwin Allen's last successful science fiction series was 1968's *Land of the Giants*. With its crew of stranded subsonic jetliner passengers lost on a planet of towering humanoids, *Giants* played out like a kind of surreal version of *Gilligan's Island*. After rejecting title themes and pilot episode scores by Alexander Courage and Joseph Mullendore, Allen called John Williams back to the scoring stage to create yet another attention-grabbing title theme. Williams got a huge, crushing sound out of trilling French horns that perfectly characterized the threat of the alien giants, and he gunned up excitement for early sequences involving the flight of the passenger craft *Spindrift* with a jazzy, percussive feeling.

The rest of his pilot score focused heavily on brass and percussion, with bright touches from piccolos, flutes and harps voicing the plight of the "little people" against their massive antagonists. Despite its seemingly one-note premise (giants chase and trap little people), *Land of the Giants* went off in some surprising story areas that afforded its composers more variety than might have been expected. Allen standbys Leith Stevens, Joe Mullendore, Paul Sawtell, Harry Geller and Richard LaSalle all provided episode scores; and as the show progressed into its second season, plots concentrating on intrigue within the totalitarian government of the giants afforded even more opportunities (the show was wildly popular in Eastern Europe, where it was seen as an allegory about Communist oppression). Williams returned to write a dazzling second season theme very much along the lines of his swinging third season "countdown" theme for *Lost in Space*, but despite the show's spectacular oversized set pieces it was cancelled in 1970.

Without a series on the air, Irwin Allen developed what might have been his most promising and spectacular episodic concept—*City Beneath the Sea*. With elements economically employed from *Voyage to the Bottom of the Sea* (Richard Basehart appeared as the U.S. President, and *Voyage*'s Flying Sub was a ubiquitous transport craft) and *Lost in Space* (the *Jupiter 2* hull was cast as the template for an array of futuristic buildings), Allen spun a tale of a futuristic underwater city called Pacifica that plays a part in saving the Earth from a marauding asteroid. *City Beneath the Sea* marked the beginning of a long collaboration between Allen and composer Richard LaSalle, who



had served Allen on several of his TV shows. While Allen sought out major composers like John Williams, Jerry Goldsmith and Lalo Schiffrin for the feature films he would soon develop, LaSalle remained his composer of choice for television projects. LaSalle in fact had a notable characteristic in common with Allen—an affinity for reusing material, and not always material from his own pen. For *City Beneath the Sea* LaSalle wrote an opening theme that first references Paul Sawtell's *Voyage to the Bottom of the Sea* title music, then goes off in its own direction with a rhythmically driven, gradually ascending, repeated brass theme. Although much of the rest of the dramatic underscore recalls LaSalle's early *Lost in Space* work, the composer also made pointed references to Jerry Goldsmith's 1968 *Planet of the Apes* score, particularly the cues "New Identity" and "Revelation." While LaSalle explained in an interview in *Starlog* magazine that Allen often asked him to reuse themes he'd written, he never addressed the references to the *Apes* score in *City Beneath the Sea* (and his wholesale incorporation of riffs from *Planet of the Apes* in a *Buck Rogers in the 25th Century* episode, "Unchained Woman," in 1979) or his approximation of Miklós Rózsa's style for the TV movie *The Memory of Eva Ryker*.

New Ports of Call

Despite an elaborate network presentation featuring Glenn Corbett and a baldly Spock-like Laurence MONTAGNE, *City Beneath the Sea* failed to sell, and Allen had to settle for turning the concept into an entertaining movie of the week for NBC. His next sea-based entertainment was far more successful: *The Poseidon Adventure* marked Allen's return to the big screen with a harrowing adventure about a band of survivors of a capsized ocean liner struggling to escape from the floundering vessel. While John Williams' burgeoning success as a big-screen composer had made it difficult for Allen to snag him for television assignments, his new notoriety made him the perfect choice to score *The Poseidon Adventure*.

As he had on all of Allen's television series, Williams put his stamp on the movie with a rousing theme for French horns over a surging, indomitable oceanic rhythm. The rest of the score was in fact a close cousin to the modernistic, heavy and dark-humored writing Williams contributed to his *Land of the Giants* pilot score. *The Poseidon Adventure* was a huge surprise hit that marked Allen as a force to be reckoned with on the

Irwin grew up as a kid watching movies on the lower East Side of New York and he was first and foremost a fan of spectacular, big budget films, Cecil B. DeMille-type films, and he fancied himself a producer in that grand manner. He loved movie stars and the myth of Hollywood. Television in the 1950s was really filmed radio—it was black and white, it was very claustrophobic, it was mostly done out of New York City and it really wasn't a studio-based or a Hollywood medium. In the 1960s Hollywood stopped trying to fight television and 20th Century-Fox was one of the first studios to really embrace television and produce it from Los Angeles.

Irwin convinced Fox that they could cannibalize their back lots and their stock footage to do shows like *Voyage to the Bottom of the Sea* and *The Time Tunnel*. He had this child-like imagination and thought of things in a very big, cinematic scale and he didn't think of television as something that limited the imagination—he saw it as something that could be just as big in scale as motion pictures were. That's his greatest legacy. Irwin wanted motion-picture quality and he found composers who at the time were aspiring film composers like Jerry Goldsmith and certainly John Williams. They were contract composers but Irwin could have picked anyone he wanted. He wanted a sound and value that was every bit as big as what was up on the screen.

— Kevin Burns, producer,
The Fantasy Worlds of Irwin Allen

big screen. In a period of gritty, small-scale realism, his star-studded, colorful productions were a breath of fresh air to jaded audiences. After struggling to make *The Poseidon Adventure*, Allen found himself in a much better position with Fox when he set out to make *The Towering Inferno*. Having purchased the rights to a novel about a burning skyscraper, Allen helped to broker an agreement between Fox and Warner Bros. when it turned out that Warners was developing a similar idea based on another book. With Allen as producer, *The Towering Inferno* became a co-production of the two studios, and Allen made the film the most spectacular and successful of his career.

Again Allen hired John Williams, who had earned an Oscar nomination for *The Poseidon Adventure*, and Williams responded with a thrilling main-title composition that remains one of the most exciting and energetic in the composer's oeuvre. It was typical of Allen that he wanted the music for a movie about a disaster that would kill or maim hundreds of people to be bright, fast-moving and optimistic rather than heavy and foreboding—in a way Williams was scoring Irwin Allen's energy more than the subject matter of the film. In a 10-minute climactic cue, Williams tied all the threads of the plot together as Paul Newman and Steve McQueen plant charges designed to flood a 138-story building from top to bottom in order to extinguish an out-of-control blaze. *The Towering Inferno* received an improbable Oscar nomination for Best Picture, an amazing demonstration of Allen's new clout and success with the movie-going public.

Gathering Clouds

Alas, there were hard times ahead. After *The Towering Inferno* made its mark, Irwin Allen moved from his offices at 20th Century-Fox to what he felt was a more hospitable environment at Warner Bros. There he attempted to launch a new TV series with *Adventures of the Queen*, a TV movie with Robert Stack and David Hedison that employed unused footage from *The Poseidon Adventure*. Richard LaSalle provided the familiar-sounding score. Allen had better luck with a new adaptation of *The Swiss Family Robinson* starring Martin Milner and a young Helen Hunt. LaSalle brought a glitzy, melodic sensibility to the program, but it was cancelled after a single season. For *Time Travelers*, a not-very-well-disguised attempt to relaunch Allen's *Time Tunnel* series, Allen hired Morton Stevens and got a grittier-than-average score, but the

pilot failed to sell. Over 1976 and 1977 Allen again toiled in the unrewarding land of the made-for-TV movie, employing footage he'd gleaned during a Southern California brush fire for the mini-disaster movies *Flood!* and *Fire!*, both scored by LaSalle. It was all a warm-up for what Allen felt would be his triumphant return to the big screen: *The Swarm*.

Generating Bad Buzz

Adapted from Arthur Herzog's novel about the advancing menace of the African killer bee, *The Swarm* was a disaster of an entirely different variety. While he'd employed experienced (albeit somewhat undistinguished) film directors on *The Poseidon Adventure* and *The Towering Inferno*, directing only the action sequences himself, this time Allen took the reins of the entire production; the results were often unintentionally comic. Stuntmen flail about and run into telephone poles while trying frantically to brush stunt bees off their bodies, and one memorable plot development has an army general setting up road blocks to stop the bees—which raises the question of whether guards at these checkpoints ask each and every individual bee for their identification papers. The movie ends with this unforgettable tag line in the credits: "The African killer bee portrayed in this film bears absolutely no relationship to the industrious, hard-working American honey bee to which we are indebted for pollinating vital crops that feed our nation."

Remarkably, *The Swarm* was nominated for an Oscar (for costume

design by Allen's longtime associate Paul Zastupnevich), but the film's only mark of quality was its score by Jerry Goldsmith, his first work for Irwin Allen since 1965. Goldsmith wrote a title theme that existed somewhere between his moody flute theme for TV detective Barnaby Jones and his pounding title music to *Capricorn One*, with the rest of his score singlehandedly staving off the ridiculousness of the film at every turn, whipping up a frenzy of terror and action. There are hints that Goldsmith was in on the joke, since he constructed his "bee" motif with the notes B-E-E. The liner notes for the *Swarm* soundtrack LP are a miniature masterpiece of fatuous PR hype, which has Goldsmith recovering from his first screening of the film by saying to Irwin Allen "Whew! This is a hell of a film. It has everything—love, pathos, crises, high drama and awesome scenes!" Somehow it's difficult to imagine the crusty, industry-wizened Goldsmith delivering this hosanna with a straight face.

The Swarm began the end of Irwin Allen's career, although the industrious, ever-optimistic producer never quite faced up to his show business obituary. He returned to the sea once again for *The Amazing Captain Nemo* in 1978, with José Ferrer as the legendary captain of the *Nautilus*, found frozen in the hull of his submarine in modern times. Allen gutted the beautiful *Seaview* miniature from *Voyage* for the subpar special effects sequences in this TV movie and had LaSalle regurgitate his *City Beneath the Sea* title music. But even up against the pulpy charms of *Battlestar Galactica*, Allen's brand of TV science fiction looked archaic. (*The Amazing Captain Nemo* also contains a strong competitor for the worst line of dialogue ever written by human hands: As the *Nautilus* heads, *Seaview*-like, in an uncontrolled dive for the ocean floor, one character yells "We're headed lickety-split in the opposite direction of heaven!")

The Michael Hennagin Story

A favorite composer goes undercover

Jerry Goldsmith's music for the *Voyage to the Bottom of the Sea* episode "Jonah and the Whale" has achieved its own notoriety—but it's not common knowledge that his work on *Voyage* actually predates the show's second season in 1965. On February 15 of that year, while *Voyage* was still in its first season, ABC aired "The Human Computer," an episode that presaged *Star Trek's* "The Ultimate Computer." The *Seaview* is sent on a mission where a supercomputer will pilot the vessel without human input.

At this point, numerous episodes of the series had been provided with original scores—enough to create a library of music that could be used to track the rest of the season's shows. However, "The Human Computer" was sufficiently unique in its requirements that an original score was commissioned. The composer was Morton Stevens, who had been busy in episodic television for several years. While veteran composer Hugo Friedhofer was known to take a lot of time in the scoring process, requiring the assistance of Alexander Courage to complete several early *Voyage* scores, Stevens had no such reputation, and his relative youth (he was in his mid-30s in 1965) and experience should have allowed him to complete the score on time. However, in addition to probably being engaged in other assignments, Morton had a special problem with "The Human Computer."

In the episode, Captain Crane (David Hedison) elects to stay onboard the *Seaview* alone to monitor the mission, but a Soviet saboteur has also infiltrated the sub. The result was another one of those "deadly games of cat-and-mouse" between the two men. The episode marked the first use of what would become a fetish with *Voyage to the Bottom of the Sea*: plots that allowed cost-conscious producer Irwin Allen to eliminate the use (and salary) of an entire cast for the episode, instead devoting the show to long sequences of David Hedison sneaking around the empty corridors of the *Seaview* sets. The problem for Stevens was that after the initial 10 minutes or so of exposition, "The Human Computer" has virtually no dialogue over the remaining 40 minutes, minus commercials. Needing to write almost wall-to-wall music, Stevens turned to his associate Jerry Goldsmith, who provided music for the episode under the name Michael Hennagin. While the exact breakdown of who did what isn't certain, careful listeners can ascertain similarities to several Goldsmith scores of the period, including his work for *The Man From U.N.C.L.E.*, *The Satan Bug*, *The List of Adrian Messenger* (particularly in some low, diabolical scoring for bassoon) and his *Twilight Zone* scores.

"The Human Computer" was notable in one other aspect, which can be taken as either an example of thoughtful spotting or sheer exhaustion. After some 35 minutes of heavily scored suspense sequences, the episode ends with a fistfight between Crane and the saboteur. Goldsmith and Stevens provided music to lead up to the brawl but left the climactic fight sequence unscored, making it the only one of dozens of choreographed fight scenes in the history of *Voyage to the Bottom of the Sea* to play without background music. While Stevens and Goldsmith may have simply considered this a dramatically effective idea, it's also possible that by this point they were simply out of time...and music.

FSM

Back to the Small Screen

Allen managed a couple more made-for-TV disaster films (*Hanging by a Thread*, about a cable car disaster, and 1980's *The Night the Bridge Fell Down*) before capping his career with 1985's musical adaptation of *Alice in Wonderland*. Scored by Morton Stevens with songs by Steve Allen and Stephen Deutsch, the TV movie was a strange return to the sensibility of *Lost in Space*, with a gigantic cast of showbiz veterans cavorting on a patently phony soundstage under the direction of *Lost in Space* vet

Harry Harris. Allen's last film (also scored by Stevens) was the TV movie *Outrage!*—a hyperbolic courtroom drama starring Beau Bridges that was about as out-of-character for the man who fancied himself a modern Cecil B. DeMille as you could get.

Sadly, Allen never lived to see the culmination of Baby Boomer nostalgia that would bring a New Line Pictures production of *Lost in Space* in movie form, with a budget that probably involved more money than Allen spent on TV production in his entire career. While the movie itself failed to recapture the peculiar charm of the television show, Bruce Broughton's score fea-

tured its own distinctive "family" theme that nicely updated the sentiment at the heart of the show and served as a poignant memorial for Allen's legacy.

Irwin Allen's film and television output will never be remembered as the pinnacle of artistic achievement, but it remains a colorful body of work and a wonderful evocation of a more innocent and scientifically naïve period in genre history. Whatever his stories lacked in sophistication, they made up for in vivid production values, including the contributions of some of the most experienced and talented composers in the business. **FSM**

Irwin Allen Discography

The Animal World

MMM

Four-minute excerpt on upcoming
Monstrous Movie Music CD

Irwin Allen Boxed Set

GNP/Crescendo GNPBX-3009

Volume One: *Lost in Space* ("The Reluctant Stowaway," "Island in the Sky," "The Hungry Sea")—John Williams

Volume Two: *Lost in Space* ("Wild Adventure," "The Great Vegetable Rebellion")—Alexander Courage; ("The Haunted Lighthouse")—Joseph Mullendore

Volume Three: *Voyage to the Bottom of the Sea* ("Eleven Days to Zero")—Paul Sawtell; ("Jonah and the Whale")—Jerry Goldsmith

Volume Four: *The Time Tunnel* ("Rendezvous With Yesterday")—John Williams; ("The Death Merchant")—George Duning; *Land of the Giants* ("The Crash")—John Williams, ("The Crash" rejected pilot score)—Alexander Courage

Lost In Space Vol. 3:

GNP/Crescendo GNPD-8062

("The Derelict")—Herman Stein, Hans Salter, Richard LaSalle, ("My Friend Mr. Nobody")—John Williams

The Poseidon Adventure

FSMCD Vol. 1, No. 2
John Williams (FSM)

The Towering Inferno

FSMCD Vol. 4, No. 3
John Williams

The Swarm

Warner Bros. BSK-3208 (LP)
Jerry Goldsmith

Television Composer Credits

Information for the episode credits for this article was gleaned by Jon Burlingame from music editor Len Engel's scoring logs, a more reliable source than the end credits,

which often listed only Fox music department head Lionel Newman and whoever wrote the show's title

music. There are discrepancies and questionable bits of data even in these logs, however, so take it all with a grain of salt.

Voyage to the Bottom of the Sea (1964-65)

Title music: Paul Sawtell

Pilot: Paul Sawtell; "Village of Guilt" and "Mist of Silence" Hugo Friedhofer; "City Beneath the Sea": Paul Sawtell; "The Fear Makers" and "Price of Doom" Hugo Friedhofer and Alexander Courage; "Turn Back the Clock," Hugo Friedhofer; "Submarine Sunk Here," "Long Live the King," Paul Sawtell; "Doomsday" (one cue) Jeff Alexander; "The Human Computer," Morton Stevens and Michael Hennagin (Jerry Goldsmith); "The Exile," Paul Sawtell.

1965-66

Title music: Jerry Goldsmith (1st episode only); "Jonah and the Whale," Jerry Goldsmith; "Time Bomb," Leith Stevens; "Five of Us Are Left," Lennie Hayton; "Escape From Venice," Nelson Riddle; "The Cyborg," Alexander Courage; "The Left-Handed Man," Leith Stevens; "The Silent Saboteurs," Lennie Hayton; "Leviathan," Alexander Courage; "The X Factor," Leith Stevens; "The Migrants" and "The Phantom," Lennie Hayton; (February through April 1966 are missing from Engel's files, but it's likely most of the episodes from that point on were tracked.)

1966-67

"Werewolf," Lennie Hayton; "Monster From the Inferno," Leith Stevens; "Spanish Gold" and "Death Watch," Lennie Hayton; "The Lost Bomb," Alexander Courage; "Death From the Past," Leith Stevens; "The Mermaid," Irving Gertz; "The Wax Men," Bob Drasnin.

1967-68

"The Deadly Dolls," Harry Geller;

"Time Lock," Lennie Hayton; "Sealed Orders," Harry Geller; "Blow Up" and "Time to Die," Leith Stevens; "Return of Blackbeard," Joseph Mullendore; "The Terrible Leprechaun," and "Man Beast," Leith Stevens; "The Savage Jungle," Harry Geller; "Flaming Ice," Alexander Courage; "Attack," Irving Gertz; "No Way Back," credited to Lionel Newman ("added music") although this is extremely unlikely. It's possible Newman rearranged or conducted a previously used piece of music for this episode; "Death Clock," Harry Geller.

Lost In Space 1965-66

Theme, John Williams; "The Reluctant Stowaway," John Williams; "The Derelict," Herman Stein (also Hans J. Salter and Richard LaSalle); "Island in the Sky," John Williams; "There Were Giants in the Earth," Herman Stein; "The Hungry Sea," John Williams; "Welcome Stranger," Herman Stein; "My Friend Mr. Nobody," John Williams; "Invader," Herman Stein.

1966-67

"Blast Off Into Space," Leith Stevens; "Wild Adventure," Sandy Courage; "Forbidden World," Bob Drasnin; "Space Circus," Herman Stein; "Thief of Outer Space," "Curse of Cousin Smith" and "West of Mars," Bob Drasnin; "Girl From the Green Dimension," Alexander Courage; "The Questing Beast," Cyril Mockridge; "#9520," "Cave of Wizards" and "The Mechanical Men," Alexander Courage.

1967-68

New main/end titles, John Williams; "The Space Primevals," Fred Steiner; "Visit to a Hostile Planet," Cyril Mockridge (possibly from earlier film work); "The Haunted Lighthouse," Joseph Mullendore; "Collision of Planets," Gerald Fried; "Day at the Zoo," Alexander Courage; "Castles in Space," Gerald Fried; "The Great Vegetable Rebellion," Alexander Courage; "Space Beauty" and "Junkyard in

Space," Joseph Mullendore.

The Time Tunnel 1966-67

Theme, John Williams; "Rendezvous With Yesterday," John Williams; "One Way to the Moon" and "End of the World," Lyn Murray; "Day the Sky Fell In," Paul Sawtell; "The Lost Patrol," Lyn Murray; "Crack of Doom," Bob Drasnin; "Gift of Death," Leith Stevens; "Massacre," Joseph Mullendore; "Reign of Terror," Leith Stevens; "Death Trap," Bob Drasnin; "The Death Merchant," George Duning; "Merlin the Magician," Urban Thielman (Thielman was a pianist, not a composer, and the credit may have been for performing or arranging music for piano.)

Land of the Giants 1968-69

Theme, John Williams; "The Crash," John Williams; "Framed" and "Underground," Leith Stevens; "Terror Go Round," Joseph Mullendore; "Flight Plan," Paul Sawtell; "Manhunt," Leith Stevens; "The Creed," Irving Gertz; "Golden Cage," Harry Geller; "Night of the Thrombeldinbar," Leith Stevens; "Target Earth," Harry Geller; "Return of Inidu," Joseph Mullendore; "Rescue," Leith Stevens; "Shell Game," Joseph Mullendore; "The Chase," Leith Stevens.

1969-70

Mechanical Man," Richard LaSalle; "The Inside Rail," Harry Geller; "Deadly Pawn," Joseph Mullendore; "The Unsuspected," Richard LaSalle; "Giants and All That Jazz," Harry Geller; "Collector's Item," Artie Kane (pianist); "Comeback," Alexander Courage; "A Place Called Earth," Richard LaSalle; "Home Sweet Home," Robert Prince; "Nightmare" and "Secret City of Limbo," Richard LaSalle; "Panic," Joseph Mullendore; "A Small War," Richard LaSalle; "The Marionettes," Jack Latimer/Artie Kane (again, at the time these men were pianists, so this is probably an arranging or performing credit); "Graveyard of Fools," Richard LaSalle. **FSM**

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Hannibal ★★★½

HANS ZIMMER

Decca 289 467 696-2

12 tracks - 54:13

Ridley Scott's *Hannibal* is a film that's so wrapped up in its own seriousness it cancels itself out. It's a Grand Guignol horror show so reliant on literary/artistic/musical pretensions that one has to wonder whom it was supposed to appeal to in the first place. Hans Zimmer has a chance to make sense out of this mess, and to his credit, he does an admirable job given the circumstances. But too often he goes overboard. "Dear Clarice" opens the album with Zimmer's primary theme, a teasingly ambiguous motif for Hannibal Lecter and Clarice Starling, wrapped around a snippet of Lecter dia-

writing. The back-to-back "For a Small Stipend" and "Firenze di Notte" (the latter written by Martin Tillman and Mel Wesson) are minor highlights of the album. They underscore the best sequence in the film, setting urgent string patterns and eerie electronic samples atop a pulsing rhythm line before slowing into a statement of the Lecter/Starling theme; this ends far too quickly. "Virtue" is where the score really starts to falter, forwarding a heavily secular tone that's at odds with the on-screen drama. The combination of chorus and solo cello is musically effective by itself, but it doesn't fit with the rest of the score.

"Let My Home Be My Gallows" is a lengthy companion cue to "Avarice," capturing a pensive feel with escalating low-end string writing and a bass rhythm underneath choral figures. The track's momentum is compromised halfway through by

stick around for the surprise at the cue's end...)

—Jason Comerford

The Claim ★★★½

MICHAEL NYMAN

Virgin CDVE 953 • 15 tracks - 50:15

Although the overwhelming sense of déjà vu prevents Michael Nyman's *The Claim* from being a true original, this is a refreshing return to form for the British composer, and his most accessible work in years.

After a successful assignment on Michael Winterbottom's *Wonderland*, Nyman's latest collaboration with the director results in a lush underscore to this period western, set in the days of the Gold Rush. Starring Peter Mullan, Sarah Polley and Nastassja Kinski, the movie transposes Thomas Hardy's *The Mayor of Casterbridge* from England to the Sierra Nevada. Perhaps that's why Anglo composer Nyman has also crossed the Atlantic...to add his English sensibilities to the tragic tale.

This is not new territory for Nyman; he went West when scoring Antonia Bird's cannibal opus *Ravenous*. But this is a different type of Wild West, and instead of serving up music to accompany severed body parts, Nyman offers a grand orchestral landscape to complement the visuals of Calgary's open plains (doubling for California). And instead of using dissonant Jew's harps and squeeze boxes, the Michael Nyman Orchestra delivers grand Morricone-style pop opera, with *Once Upon a Time in the West* an obvious influence. But Nyman doesn't resort to obvious spaghetti western pastiches (unlike Silvestri's *The Quick and the Dead*), instead taking the Italian composer's trademark trumpet solos and female vocals and adding what can only be described as Nymanesque flourishes.

Structurally, the score harks back to Nyman's staccato

Greenaway contributions of the late '80s (including *The Belly of an Architect* and *Drowning by Number*) rather than his gloomy offering for Neil Jordan's *The End of the Affair*. In fact, the strongest track on this disc is "The Burning," which strongly echoes the Miserere anthem in Greenaway's *The Cook, the Thief, His Wife and Her Lover*. It's a grandiose multi-layered piece that brings together the disparate themes introduced in tracks like "The First Encounter" and "The Hut," and begs repeated listening.

Be warned that as with *The Phantom Menace*, *The Sixth Sense* and Nyman's *The End of the Affair*, the CD track listing contains a major plot spoiler—do they really have to spell out who dies?

Undoubtedly Nyman's strongest score since *Gattaca*, *The Claim* will inevitably be shunned by the Academy next year (following their mistreatment of *The Piano*), but this is a rewarding, haunting and (unusually for Nyman) tonal experience that will set the tumbleweeds blowing across your living room. However, one of the score's strengths is also one of its weaknesses. It's unmistakably Nyman, to the point of predictability. He polarizes his audience, who either "get" his distinctive, progressive sound or dismiss it as monothematic and repetitive. Recommending this disc to fans will be like preaching to the converted, and die-hard opponents will find nothing to sway their previously held opinions.

—Nick Joy

The Caveman's Valentine

★★★★½

TERENCE BLANCHARD

Decca 440 013 586-2 • 28 tracks - 61:24

Terence Blanchard has built an impressive list of film scores written for top African American directors, most notably Spike Lee. He also produced a



logue. (The dialogue clips on this album work better amidst the flow of the music than one might expect, but they still reinforce how silly the movie was.) Zimmer gets more mileage out of this motif than you might expect. It sets a low-key feel that's evenly balanced between satire (as in the mock-Strauss "Gourmet Valise Triste," written by Klaus Baelde) and straight-ahead horror effects (as with the eerily textured "The Capponi Library").

Zimmer employs similar effects for Lecter as Gabriel Yared did for Matt Damon's title character in *The Talented Mr. Ripley*; in "Avarice," Zimmer deploys chime and piano effects to underlie heavier string-dominated material, creating a dangerous sense of mischief amidst the weightier

more excerpted dialogue, but it does go out with a bang, with a lot of faux-Goldenthal aleatoric shock effects. "The Burning Heart" more directly addresses the love-hate relationship between Lecter and Starling, with the primary theme swelling up into a more direct statement following another dialogue excerpt; it's a great way to musically encapsulate the film's attempt at an emotional center without overstepping its boundaries. "To Every Captive Soul" closes out Zimmer's score, crescendoing and churning in a dirge-like fashion, giving the score an appropriately dark, elegant finale. Patrick Cassidy's operatic "Vide Cor Meum" ends the album, and like "Virtue," it's a clumsy misstep of tone. (But

Sony album, *Jazz in Film*, which is enjoyable unless you are a “purist.” Although I have not heard much of his film music output, Blanchard’s *The Caveman’s Valentine* has given me cause to pursue listening to his other works. This new film stars Samuel L. Jackson and was a Sundance entry from the director of *Eve’s Bayou*. The story concerns a mentally ill, piano-playing detective who ends up involved in a murder mystery.

As the main character is a gifted pianist, the piano figures prominently throughout the score. After an orchestral tuning idea opens the album, Blanchard employs a tone row that recurs in several cues; it’s reminiscent of some of John Williams’ or Lalo Schiffrin’s ’70s action scores where the piano propels the music forward. But despite the consistent use of this technique, *Caveman’s Valentine* is not completely atonal. In fact, Blanchard extrapolates from the row an almost minimalist treatment in “The Moth Ballet,” which incorporates restatements of the piano line in other instruments. This same cue also revisits the orchestral tuning that opens the disc (helping to put the earlier cue in perspective).

Most of the tracks that feature pianist Awadagin Pratt are basically improvisational jazz, but this is a spare kind of jazz, with bare rhythmic outlines and subtle percussion (notably in “Help Me”). Blanchard tends to layer his ideas, consistently adding jazz percussion (mostly hand drums of various kinds) to the mix. This allows him to also place solo flute (or other wind instruments), with the piano playing rich, jazz harmonics in counterpoint. Closer examination reveals that these solo lines and chords all come from that initial piano tone row heard at the beginning of “Moth Ballet.”

Jazz doesn’t control the entire album, however, as “Bob and Betty” is a near-classical piano composition that may as well be a source cue. Plus, “Musical Rampage” opens with a solo piano part that is later accompanied by orchestra. It’s a highlight of the disc, both as a piece of music and in the fine performance of Pratt and orchestra.

Considering the care that obviously went into composing this music—and further considering the excellent results—this score might have been Oscar worthy had the film received more buzz. As a listening experience you could not ask for more from an album. Even the Donizetti aria does not seem out of place. Blanchard’s seven-minute finale tops things off with a satisfying musical summation that does more than simply revisit themes.

—Steven A. Kennedy

Enemy at the Gates ★★★

JAMES HORNER

Sony Classical ASK 89522

12 tracks - 76:39

James Horner’s latest score for Jean Jacques Annaud’s World

War II drama will likely provoke two different responses. Some people will think it’s overlong and unyielding. Others will say it’s epic, romantic and indicative of a new maturity in Horner’s writing. The funny thing is that all of these people will be right. With *Enemy at the Gates*, starring Jude Law and Ed Harris as rival snipers, your given opinion on Horner (whatever it may be) will not change; it’ll just strengthen.

The first track (“The River Crossing to Stalingrad”) is a 15-minute opus of musical sensations, filled with Russian flavor, wartime suspense and the usual Horner-esque flourishes. While Horner has been leaning toward these kinds of extended mood pieces for a while, this particular cut shows why it’s necessary for him to do so. There is “completeness” to the music. It covers a wide range of emotions, beginning and ending with slow, melancholy passages. In between, Horner takes the listener on a rollercoaster ride of sounds and music (which is not out of place with the visions of war that Annaud creates). The music is self-indulgent, perhaps, but appropriate to the film since Jean Jacques Annaud usually leans toward excess. Horner’s main theme, featured near the start of the this track, is used prominently throughout the film—it appears in many lovely



guises and adds untold depth to the proceedings, but some may find its contour all too similar to the main theme from *Schindler’s List* (This same theme makes a guest appearance toward the end of *Apollo 13*).

The rest of the score is more problematic. Horner has a habit of relying on a specific four-note motive, usually played by horns, that’s incorporated whenever he wants to create suspense—here it’s used to the point of distraction. (This Rachmaninov motive is from nine million other Horner scores.) In “Koulikov,” the motive starts things off and is used five times in the first minute alone. Even if you take out the infuriating use of this motive, the score still sounds as if Horner scored the movie sight unseen, as the action unfurled in front of him for the first time, using through-composed instinct instead of forethought. This may work during the movie-going experience, but it’s not too satisfying on an album.

Still, the 15-minute piece that starts this CD is the kind of cue that almost wins me over to this style of film scoring; and the rest of the album has good moments. The 76-minute CD, however, is too big of a haystack to search through to find limited highlights.

—Cary Wong

JZK’s two cents: The

Schindler’s List theme has a lot to offer if it doesn’t distract you to death; “Betrayal” is loaded with variations on this theme. The four-note German/evil motive has appeared in way too many movies and is undeniably annoying at this point. Still, seeing the movie should help your appreciation for much of this album. And the film’s most exciting mix of music and image (where Jude Law’s character first

reveals his prowess as a sniper), is fortunately preserved on this album (0:35–1:17 of “Vassili’s Fame Spreads”).

Jeff Bond’s one cent: Horner’s climactic music (check out four minutes into Track 12, “Tania”) has a notable structural similarity to the Janáček *Organ Symphony*, which was employed in *Babe*, the pig movie.

Cast Away: The Zemeckis/Silvestri Collection ★★★★★

ALAN SILVESTRI

Varèse Sarabande 302 066 213 2

10 tracks - 59:05

As you may have noticed, despite the fact that Tom Hanks’ harrowed face is plastered on the front of the album, this is a straight-ahead Zemeckis/Silvestri compilation with no particular weight given to *Cast Away*. Alan Silvestri and Bob Townson did, however, use the *Cast Away* score’s brief running time as an opportunity to put together this kind of disc. Furthermore, their best move was licensing the original tracks rather than taking the easy way out and using Varèse Sarabande’s lesser re-recordings of *Back to the Future*, *Who Framed Roger Rabbit?* and *Forrest Gump*. As a result, this album is leagues more entertaining than Varèse’s previous Silvestri compilation, *Voyages*. Silvestri was able to record juicy end-title pieces for all of his collaborations with Zemeckis (which says something about Zemeckis as a director). Scores like *Death Becomes Her* and *What Lies Beneath*, which don’t make for the most gripping albums, are actually better served here by suites that efficiently reiterate their best moments.

In another smart move, this album is chronologically sequenced, humorously outlining the various stages of Silvestri’s career. The entertaining but junky *Romancing the Stone* encapsulates what everyone expected from Silvestri during his *CHiPs* days; but the next track is *Back to the Future*. Boooooiiiing! All the *BTTF* cuts are well-selected and might even trick you into thinking that Silvestri wrote a lot of new material for *Back to*

the *Future II*. This isn't the case, but the suite for *BTTF II* focuses on material written for the first film that doesn't appear on the first *BTTF* cut on this album. Clever Alan.

Who Framed Roger Rabbit? is Silvestri's most underrated score. Outside of Carl Stalling, this stuff may be the best cartoon music ever written. The *Roger Rabbit* end-credit suite is wildly eclectic, furiously switching from jazz to Americana to Stravinskiesque wackiness (Bob Hoskins' drive through the Toon Town Tunnel is underscored by a terrifying circus-like bustle that makes Jeff Bond's hair stand on end).

Silvestri wrote a lot of nice themes for *Forrest Gump* (the composer's lone Oscar nomination), but unfortunately it's no longer fashionable to like this film or its music. Strange that this is the case when no one could stop talking about *Forrest Gump* during the summer of 1994. Maybe in seven years, no one will like *Crouching Tiger, Hidden Dragon* either. *Contact* has the unenviable position of following *Forrest Gump* on this album, because the two scores share similar piano themes. *Contact* actually has a lot of good subsidiary material and was unfairly maligned because of its derivative main theme. Unfortunately, most of the better music (like the signal and launch cues) didn't make it into the end-title suite.

It's ironic that *Cast Away*, a monothematic score that runs less than 20 minutes, is still better film music than any of this year's Oscar-nominated scores. This Varèse album has under eight minutes of *Cast Away* (actually even less since it's supplemented by the wavy "island noise" from the end credits), but anything more would be redundant. The album drives home a necessary dose of the theme, which features a beautiful diatonic melody with rubato-like pauses between phrases. Varèse also makes the wise decision of including the most exuberant rendition of said theme. The score is almost entirely devoid of counterpoint until the last shot of the film (on

Tom Hanks' face), where Silvestri finally mounts the melody over an ascending, scalar counterline. It's a nice moment, even out of context, and is fortunately included on this album.

Much has been made of the decision to leave *Cast Away*'s lengthy island sequence unscored...and rightfully so. When was the last time a film made such sparing use of music? *Coma*? Silvestri's first entrance, when Tom Hanks finally clears that giant, terrible wave, is all the more moving because there's been nothing but ambient island noise for the previous hour. It's not only a bold choice to leave so much of the movie dry, but it's the right choice. Hopefully, other composers will, when given the opportunity, follow Zemeckis and Silvestri's example when it comes to spotting.

Most Silvestri fans are going to want this album for *Cast Away* alone. But for those who passed on weaker Silvestri/Zemeckis collaborations like *Death Becomes Her*, or those who can't find the rare *Roger Rabbit*, this album has a lot to offer. Hell, even if you've got 'em all, it's worth a spin. The packaging is nice too, with loving notes from Bob Townson and pictures from the *What Lies Beneath* sessions. Robert Zemeckis looks terrifyingly like Drew Carey.

—A.K. Benjamin

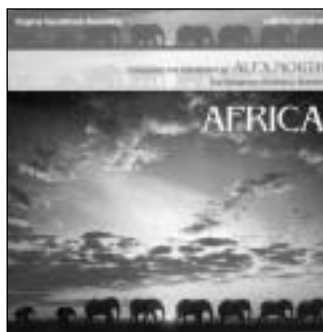
All the Pretty Horses ★★★

MARTY STUART, KRISTIN WILKINSON & LARRY PAXTON

Sony Classical/Sony Music Soundtrax
SK 89465 • 23 tracks • 48:47

I tend to approach scores by multiple composers with trepidation. While this working system may be economical in today's fast-paced entertainment industry, it takes the art a step further from its origins as an intimately personal craft. In the case of *All the Pretty Horses*, I was especially skeptical. Here was what purported to be a full-blooded western score (a rare enough thing nowadays) composed by three songwriters and country music veterans. Given my reservations, I was pleasantly surprised by the result.

There is nothing extraordinarily innovative here. This genre



has a long and prestigious pedigree that director Billy Bob Thornton and company were more interested in paying homage to than challenging. Tiomkin, Morricone, Bernstein...they're all here, coexisting comfortably. Guitars of every kind dominate the music (electric, acoustic, bass) along with the traditional lone trumpet and broad, ennobling swathes of orchestral color. There's also a range of subtle electronic effects interspersed throughout.

The album is well conceived. Tracks are numerous and short, but they often flow into one another. The dominating atmosphere is "moody," kept fresh by an effective integration of the elegiac main theme and melancholy secondary motifs. The delicious "Strawberry Tango" and traditionally Spanish vocal "Porque" are well placed, leaving the album just varied enough to remain interesting throughout. Toward the end, we are presented with more serious dramatic material that helps give the score credibility. Thornton's placid "Far Away" closes the disc, followed by a short suite that reprises the main themes. (Keep listening at the end of the last track and you'll find a rather odd bonus cue.)

Ultimately, this is the kind of soundtrack that will get reactions from all across the board. It all comes back to the fact that this is a genre score—one that sticks firmly to convention. If you're a big western fan or country music buff, this CD belongs in your collection. If you're not, this probably won't be the score to convert you. Overall, a solid collaborative effort and a quality product. I recommend seeing the film before you buy—there are worse ways to spend your time.

—John Takis

Classics Corner

Africa (1967) ★★★★★½

ALEX NORTH

Prometheus PCR 509 • 10 tracks • 50:04

Written for a 1967 documentary on the African continent narrated by Gregory Peck, *Africa* was one of the last truly epic musical assignments for Alex North until 1981's *Dragonslayer*. *Africa* was released on a soundtrack LP that has subsequently become extremely difficult to find, meaning the vast majority of this music is terra incognito to many collectors, even those familiar with North's output. North's *Africa* title theme, however, has become familiar due to its presence on the Varèse Sarabande re-recording of North's rejected score to *2001: A Space Odyssey*, where it was misidentified as an entr'acte (something only discovered during the assembly of this new CD of the *Africa* score).

Despite genre expectations and the power of North's title music, listeners expecting big, sweeping travelogue music written for wild vistas throbbing in the African sunlight will be initially mystified by the sound of *Africa*. North doesn't score from the perspective of a tourist on safari eyeballing the continent's marvels. Instead, he seems to burrow within the organic fabric of the land itself, writing from an almost molecular point of view in the initial movements of his four-movement *Symphony for a New Continent*. A common North technique has his complex melodic material emerging ever so gradually out of the concealing shadows of supporting orchestral textures and effects. This approach gets a workout here as the composer is given free rein to write self-contained and elaborately developed pieces that were only later incorporated into the documentary itself. The chaotic primitivism evidenced in the early movements of the *Symphony* not only sketches out some of the grunting tonal vocabulary of Jerry Goldsmith's *Planet of the Apes* but also the shrill, scraping strings of sections of *The Illustrated Man*. Parts of the work also bear comparison to con-

cert composer John Corigliano's music for 1980's *Altered States* (and both scores cover the same thematic territory of the mysticism of man's origins).

The *Symphony* also has strong connections to North's *Cleopatra* (the first moments of strident percussion evoke the pageantry of Cleopatra's entry into Rome), as well as the same style of creeping harpsichord, pizzicato and chimes heard in both *Cleopatra* and *Who's Afraid of Virginia Woolf?* What's missing is the soothing, accessible tonality that was at the forefront of both of those works: *Africa* is consistently challenging, forcing the listener to find its melodic lines rather than serving them up naked. By the time the *Symphony*'s fourth movement climaxes with horns and doubled strings sounding against sharp brass exclamations and climbing, shrill dissonances, the work is more in the grim territory of *2001* and *Dragonslayer*. The *Symphony* ends with as much difficulty as it begins, grinding to a halt without any applause-inducing final flourishes. The closest thing to an accessible "theme" on the CD is North's by-now familiar title music, introduced on Track 5. A bold and exotic clarion call for horn, North's original version features slightly sharper brass accents and a far more distinct presence of percussion than Goldsmith's take (although Goldsmith's performance is actually the more majestic of the two and—despite its mistaken identity—helps bring the half-completed *2001* score to a rousing conclusion).

The *Africa* "suite" is programmatically titled, allowing at least a peek into the meaning behind the music. "Man in Africa" is surprisingly gentle, almost blithe in its blend of low flute, strings and quietly rattling percussion. "The Joyful Days" is even brighter, a cheerfully prancing bit of characterization with some of the feel of *Spartacus*, full of transparent string writing and impressionistic figures for flute and woodwinds, harp and chimes. "Victoria Falls/Progress" features gorgeous suggestions of water and birds in its chirping woodwinds and piccolos as well as a droll brass line, all of

which eventually reprise the brash, trilling overture moments from *Spartacus*. "Kilimanjaro" retreats into more mysterious territory, balancing primitive sounds from strings and woodwinds against a languid, impressionistic flute solo.

The best thing about North's music (something it shares with the better works of his friend and protégé, Jerry Goldsmith) is the same thing that may put off casual listeners: its complexity

rewards repeated listening. It will likely take two to three run-throughs of *Africa* before its carefully interwoven themes and effects and its rich yet subtle emotional shadings begin to work on you. The CD's sound is crisp and hard-edged—not something to listen to on headphones or in your car, but on a good stereo system that will allow North's complex textures room to breathe. The only thing not explained in the otherwise well-done liner notes is

the relationship between North's *Africa* symphony and the suite: whether all the music on the album was composed for use in the documentary or whether North originally created the *Symphony* to stand on its own as a byproduct of his work on the film. Since the documentary appears to be a lost artifact, we'll probably never know how this music was applied to the finished presentation, but fortunately it's able to stand on its own as a fasci-

Michael's Moonlighting

The New Moon in the Old Moon's Arms

★★★★★

MICHAEL KAMEN

Decca 467 631-2 • 12 tracks • 58:33

Throughout history, several composers best known for their concert music have dabbled in film music: Vaughan Williams, Prokofiev, Copland, Leonard Bernstein, Shostakovich to name a few. Recently, Tan Dun's acclaimed score for *Crouching Tiger, Hidden Dragon* showed that the trend is not slowing down. Film composers have also occasionally made it onto the concert scene, most notably during the earlier years of Hollywood. While many film composers have written concert works in more recent times, they are rarely, if ever, performed, except perhaps as an afterthought attached to a composer/conductor's film music concert. By far the most high-profile concert piece in many years (if not decades) by a composer known for his film music is Michael Kamen's first symphony, *The New Moon in the Old Moon's Arms*.

Kamen has become one of the most in-demand composers for film following strings of high-quality scores, culminating recently in *The Iron Giant*, an exceptional piece of music. Towering over all of his scores, however, is *The New Moon in the Old Moon's Arms*. It was commissioned by Washington, D.C.'s National Symphony Orchestra as a "Millennium Symphony," and Kamen began work on it in 1997. His original brief was that the work should function as a survey of American music over the last 100 years, but Kamen, uncomfortable with the image of J.P. Sousa, managed to expand this to cover 1,000 years.

Kamen's music has always shown indications of a certain spirituality, and for this work the composer turned to the very roots of human life in America: the Native American Anasazi. Several Anasazi paintings and murals from around 1000 A.D. still exist, and many share the running motif of a flute-playing figure called Kokopelli, who Kamen describes as "the Elvis of his day." The symphony is thus based around the journey taken by Kokopelli (represented, unsurprisingly, by the flute) and an eagle (represented by a cello). Several of the work's most impres-

sive passages essentially function as a dialogue between the two characters. The work, described on the packaging as a "symphonic poem," follows the traditional symphonic form of four movements, and runs about 40 minutes. The first three movements are each split into two, with the second half of each being a scherzo.

Kamen has one of the most distinctive musical voices of all film composers, and as such it is unsurprising that it's possible to find traces of his film music in the work. The explosive brass and percussion of the first movement, "1000 A.D.," brings to mind *Die Hard*; the beautiful theme that opens the second movement, "The Prayer," sounds like the gentler moments of *Mr. Holland's Opus*; and the finale, "2000 A.D.: Reaching for the Stars," is an unschmaltzy reminder of *What Dreams May Come*.

Pivotal in the original commissioning of the work was Leonard Slatkin, one of the world's leading conductors; he also conducted the first-ever performance, in January 2000 at Washington's Kennedy Center, and again in the studio for this recording. It was a pleasure for me to recently see him conducting the British premiere of the piece with London's Royal Academy of Music. Slatkin is a masterful conductor, and to see him taking such obvious delight in promoting the work of a film composer is clearly a joy for a film music fan. This leads one to wonder whether similar commissions may follow in the future.

The New Moon in the Old Moon's Arms is a masterpiece, brilliantly constructed and beautifully orchestrated, demonstrating just what Kamen can do when given the time. The album also features the full five-movement "American Symphony" from *Mr. Holland's Opus*, this time with the BBC Symphony Orchestra conducted by Slatkin in London. While the first movement is taken a bit slow, I prefer this version overall to the condensed arrangement on the original soundtrack album.

Without a doubt, *The New Moon* symphony is Kamen's true magnum opus, and it is doubtful that he will ever top it. The good points about the piece are endless, and each new listen opens up another treasure trove of delights. It's rare that even a concert piece by a film composer achieves this level of quality—this is a million miles from the "orchestral pop music" tag with which so many people unfairly associate Kamen. One can only hope that he is given further opportunities to shine in the future.

—James Southall



nating piece of concert music.

—Jeff Bond

The Cardinal: The Classic Film Music of Jerome Moross ★★½

JEROME MOROSS

Silva Classics SILKD 6030

Disc One: 7 tracks - 42:28

Disc Two: 10 tracks - 42:09

I think I can say without sounding like the average internet psycho that every note of film music Jerome Moross ever wrote, given that he scored fewer than 20 feature films, should be made available on CD. Moross'



voice is as indelible as that of his contemporaries Bernard Herrmann, Elmer Bernstein and arguably even his instructor, Aaron Copland. With a solid background in concert composition and a legacy of performed works, including his ballet *The Ballad of Frankie and Johnny*, Moross earned a name not just as an original film composer but as a unique voice in modern American music. Despite this, he's still primarily known as the composer of *The Big Country* and the theme to TV's *Wagon Train* (a melody he merely adapted from his score for *The Jayhawkers*). Indeed, the fame Moross derived from *The Big Country* and his admitted brilliance at Americana music typecast him as a composer of film westerns, even though his résumé clearly shows his ability to work wonders in various genres.

If Silva Screen Records has done nothing else, it has championed Moross' legacy with an excellent compilation (*The Valley of Gwangi: The Classic Film Music of Jerome Moross*) showcasing several of the composer's

most dynamic, unusual and thrilling works. This new Moross compilation manages to almost complete the Moross picture: aside from a few television themes and scores for *Lancer*, *Gunsmoke* and *Have Gun, Will Travel*, the only thing missing here is Moross' final score, 1969's *Hail, Hero!* (starring a young Michael Douglas). The resulting collection is comprehensive, although the heavy presence of *The Jayhawkers* and *Proud Rebel* (which take up about 35 minutes of the total 85-minute running time) does add to Moross' western typecasting. It doesn't help that

both scores also feature such strong connections to the familiar sound of *The Big Country* and *Wagon Train*, bringing a strong sense of déjà vu to these sections. *Proud Rebel* (already available in its original form on a limited edition CD) benefits from a powerful opening, with suggestions of a rebel fanfare beaten into a relentless martial rhythm, as well as action music ("Fight in the Alley/The Farm") that hints at the progressive approach Moross would take in his climactic *The Valley of Gwangi*.

While Moross' flavorful Americana themes are his calling card, his distinctive, rhythmically exciting action music is often a fantastic melding of the sensibilities of Copland and Herrmann. The two western scores are well worth including for the composer's excursions into this area. The album also features segments as diverse as a Cinerama documentary (*The Seven Wonders of the World*), two film noirs (*Close-Up* and *The Captive City*) and the drama *The Cardinal*. Moross' documentary work hints a bit at the sound of *The War Lord* (albeit with a Hebraic tinge) in the "The

Holy Land" segment. His take on "The Mediterranean" is surprisingly intimate until its rich climactic development, making it an interesting counterpoint to Jerry Goldsmith's documentary score *The Artist Who Did Not Want to Paint*. Incidentally, the Cinerama documentary also featured segments scored by David Raksin and Sol Kaplan—how about recording the whole thing?

Close-Up was Moross' first film score, and the segments excerpted here feature long, complex rhythmic development, winding up with sophisticated, Gershwin-esque urban music. *The Captive City* is more comparable to Miklós Rózsa's crime scores, with shrill, repeating string accents and a bucolic midsection containing echoes of gritty big city music. *The Cardinal* score has long been available on CD, but it's nice to hear Moross' beautifully liturgical, quasi-baroque sound with its gorgeous, undulating theme recorded this well. Paul Bateman effectively handles the much-maligned City of Prague Philharmonic Orchestra, and producer James Fitzpatrick deserves credit for making so much of this undervalued composer's music available. I only hope some day he sees fit to record *all of The Valley of Gwangi* (why the title music for this film was left off the first Moross compilation is something that mystifies me to this day).

—J.B.

The Treasure of the Sierra Madre (1948) ★★★★★

MAX STEINER

Marco Polo/8.225149 • 22 tracks - 60:17

In 1948, the same year he wrote the score for *Don Juan*, Max Steiner composed a magnificent opus for John Huston's epic tale of greed and redemption, *The Treasure of the Sierra Madre*. After many years of suites and excerpts, this rousing masterpiece is finally available in substantially expanded form, once again thanks to the dynamic duo of John Morgan and William T. Stromberg. Along with the excellent Moscow Symphony Orchestra, they have re-created one of the greatest adventure scores ever written, with the same painstaking attention to

detail that characterizes their earlier efforts.

From the thunderous brass and cymbals of the main title, to the ripe Mexican strains of "El Desayuno," to the jolting rhythms of "Attack on the Train," Steiner's versatility and flawless dramatic instincts are on full display. Motifs merge into a seamless, wall-to-wall tapestry of music. In fact, the *Sierra Madre* score so completely underlines the events of the film that it has been referred to by some as "intrusive." It should be noted, however, that scores such as this are precisely the reason that soundtracks are so enjoyable. The mood of each cue re-creates the film's ambiance, resulting in a listening experience that rivals a viewing of the movie itself.

Of the 22 tracks included on this disc, none is insignificant, but among the more memorable are "Bandits," which opens on low, sonorous piano and builds to a relentless march of brass, upper-register winds and percussion; the wistful, mandolin-tinged "Texas Memories"; and "Funeral Chant," a solemn dirge of harp and baritone choral vocals that eventually builds to a triumphant choir (underscoring an injured child's resuscitation). Also of interest are the Latin-flavored themes, "Narange Dolce" and the aforementioned "Desayuno," both of which add to the necessary element of locale.

As usual, the recording's sound quality is impeccable. As with their re-recording of the *King Kong* score, Stromberg and Morgan have taken the main title at a slower tempo than the frenetic pace of its cinematic counterpart, lending a more majestic quality to the piece. Booklet notes include Rudy Behlmer's comments on the production of the film; interesting background information on Steiner and his orchestrator, Murray Cutter; and a cue-by-cue analysis (though one wishes that this included more information about Steiner's musical choices...it relies more on a synopsis format).

Long overdue, *Sierra Madre* is a true classic that will be treasured by many a collector. I'll proudly place this superlative disc

right next to my favorite of its many descendants...*Raiders of the Lost Ark*. —Chris Stavrakis

Tess/The Tenant (1979/1976)

★★★★

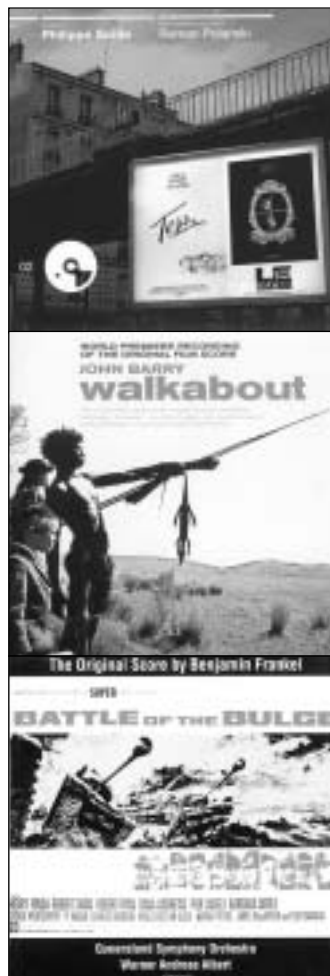
PHILIPPE SARDE

Universal Music 159 898-2

22 tracks • 58:34

Back in the late 1970s and early '80s, when every film studio was desperately searching for the next John Williams, composers long ignored by American audiences suddenly got their shot at the big time. Having a big orchestral score was once again in vogue, and practitioners of this arcane art were sought after. One of the beneficiaries of this brief symphonic fetish was Philippe Sarde, who had been scoring French and Italian movies since 1969, including Roman Polanski's psychological suspense tale *The Tenant*. Polanski was virtually exiled from the U.S. after coming up on morals charges following the filming of *Chinatown* in 1974. The romantic epic *Tess* marked his triumphant (albeit short-lived) return to American movie screens.

Adapted from a novel by Thomas Hardy, *Tess* was visually lush, and its obsessive concentration on the physical charms of a young Nastassja Kinski provided ample fodder for Sarde's score. Sarde's music sets modest period dances against a gargantuan orchestral score that introduces the film's lavish settings (the French countryside standing in for the British) with portentous, throbbing flourishes ("Le Viol") as well as simple, plainsong melodies that move from delicate statements to full, ringing orchestrations ("Tess et l'Enfance," "Le Cimetière"). "La Visite Chez les d'Urberville" and the ecstatic "Tess Retrouve Angel" are two traveling cues bursting with rhythmic power and anticipation, while "La Fraise" ("The Strawberries") decorates Sarde's lengthy and beautiful romantic theme for *Tess* with a quivering sense of flirtation voiced by uncertain statements from brass, woodwinds and harp. The centerpiece of the score is this theme for *Tess*, a gorgeous melody that fits comfortably alongside David



Raksin's *Forever Amber* and John Williams' *Jane Eyre*. MCA's original *Tess* LP was one of the most desirable albums of the post-*Star Wars* era, and its absence on CD thus far has been a criminal oversight. This has now been corrected by France's Universal Music in a series of releases devoted to Sarde that includes five other elaborately packaged CDs.

Sarde's brooding and malevolent little score for *The Tenant* makes a harsh contrast with the sunlit, decidedly unironic *Tess*. Written for an eerie ensemble of strings, woodwinds and waterphone (and/or glass rub rods), the score establishes a hollow, plaintive tone at the outset before a fairly droll, jazz-influenced tune for solo clarinet speaks to Polanski's more perverse instincts. Most of the rest of the score consists of exercises in tension-building ("Apparitions," "Conspiracy") that will put some in mind of Ennio Morricone. Since *Tess*, Sarde has surfaced in U.S. films in only a

couple of high-profile instances. One was the entertaining score to the 1981 film *Ghost Story* (featuring a haunting melody for solo soprano that Sarde has employed in other scores); the other was the 1990 remake of *Lord of the Flies*, which employed a fairly straight adaptation of Stravinsky's *Rite of Spring* for its action sequences.

—J.B.

Editorial Note:

The new Universal CD of *Tess* is expanded from the original U.S. and European LPs. In general the CD is longer; however, there are a couple of passages unique to the vinyl. For a complete breakdown, see an article by Tom DeMary on our website (the Feb. 19 installment of *Film Score Daily*).

Battle of the Bulge (1965)

★★★★ ½

BENJAMIN FRANKEL

CP0 999 696-2 • 18 tracks • 78:58

British composer Benjamin Frankel's massive body of film work (he scored 68 films and countless other television productions) is almost entirely unrepresented in album form; *Battle of the Bulge* is the exception, having been released once before, on a hard-to-get import. Hopefully this album will go some way toward rectifying the situation.

Battle of the Bulge, nominated for a Golden Globe, was actually Frankel's last score; the film itself is still fondly remembered, appearing on television seemingly every other week. Like many films of its ilk, it featured an all-star cast, with Henry Fonda and Robert Shaw principal among it. This album features the Queensland Symphony Orchestra conducted by Werner Andreas Albert, and is performed extremely well, with the appropriate vigor. The score also receives an exemplary recording.

My first thought was to describe this music as 75% Alex North and 25% Ron Goodwin. But in truth that would be doing a massive disservice to Frankel. I reached my original conclusion based on the intricately detailed, precise orchestration and elaborate percussion so typical of North's output. The occasional quotes from the quasi-comical "Panzerlied," a traditional German marching song, brings to

mind Goodwin's work on all those British WWII films.

Frankel's themes are not the sort that you will be humming in the aisles, nor should they be. However, Frankel does construct his music based around a series of impressive themes. Most of them appear in abbreviated form in the short "Prelude." Perhaps the most impressive cues are the extended action pieces, especially "First Tank Battle" and "Final Tank Battle" (totaling 15 minutes between them). The writing in these is as impressive as anything that North would have written for the film...and just as detailed. Contrasting with this is the sublime and beautiful "Hessler in High Spirits."

Sitting a bit awkwardly alongside the rest of the music are a few more lighthearted moments like "Soldiers in Hiding" and "Christmas in Ambleve," which actually interpolates a couple of Christmas carols: "Good King Wenceslas" and "The First Noel." While they are fine in their own right, they do come as slightly jarring when combined with the brutal remainder of the score.

This small problem aside, *Battle of the Bulge* is superb, and E.D. Kennaway has every right in his excellent liner notes to paint it as a classic score. Hopefully, this will lead to a resurgence of interest in Frankel and perhaps the release of some of his other scores.

—J.S.

Walkabout (1971) ★★★★★

JOHN BARRY

Silva Screen America SSD 1120

17 tracks • 65:46

Walkabout marks Silva Screen's third complete re-recording of a Barry work, and the first full CD presentation of this particular score. Until now, *Walkabout* existed only on a hard-to-find vinyl soundtrack album (a performance of the main titles did surface on Barry's 1992 *Movielia* compilation album). This new Silva album offers *Walkabout* as a sort of "feature presentation," filling out its running time with other suites and themes from some of Barry's more obscure works.

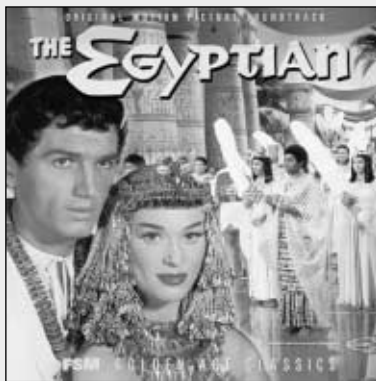
(continued on page 43)

NEW!

The Egyptian

Legendary Collaboration by Newman and Herrmann

The Egyptian (1954) is one of the all-time legendary film scores—an historical epic jointly scored by Bernard Herrmann and Alfred Newman. The two composers actually shared themes, planned their narrative approach and merged their styles to the point of truly collaborating. Together they produced a lengthy score in the best biblical-epic tradition, pairing Newman's ability to evoke heartbreaking devotion with Herrmann's colorful set pieces of violence and obsession. The legend of *The Egyptian* has continued in that it is a score collectors have long believed destroyed—but Film Score Monthly has gone back to the 2" safety transfers to pull and remix every usable cue. To our delight, we have saved over 70 minutes of the 100+-minute score—including most of the major set pieces by both composers. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound. While not intended to replace the recent Marco Polo re-recording, or even the original mono Decca LP, this is a fantastic CD, performed for the film under the batons of the composers in ideal studio conditions. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection.



\$19.95 plus shipping



The French Connection/ French Connection II

Prime 70's Crime by Don Ellis

The French Connection remains one of the triumphs of 70s "New Hollywood." The film launched the film career of composer Don Ellis, a cutting-edge jazz artist who pioneered the use of unconventional time signatures, harmonies, and instrumentations in a big band setting. As it stands, *The French Connection* is Ellis' greatest movie score, a dissonant, jazzy, experimental work that fits snugly alongside the cutting-edge crime scores by Goldsmith, Schiffrin, Jones, Fielding and others. In the film, Ellis' work was chopped and rearranged by director Friedkin—this premiere release of the score presents it as conceived and composed by Ellis, supplementing the familiar segments from the movie with 20 minutes of deleted material.

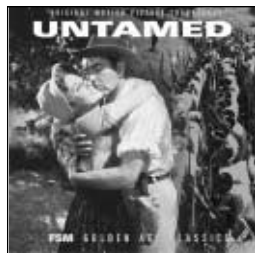
As a special bonus, the CD also showcases Ellis' complete underscore for the 1975 sequel directed by John Frankenheimer, *French*

Connection II, in which "Popeye" Doyle journeys to Marseilles to take down the drug ring. The sequel score is in the style of the original but with all new themes and added colors. 75 minutes of prime '70s cop scoring—mostly in stereo with some mono cues, all in clear sound.

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NEW!

Golden Age Greats



Untamed

Deepest, Darkest Adventure!

This sprawling, adventurous love story is set amidst the mid-19th-century Dutch colonization of South Africa, featuring Susan Hayward and Tyrone Power. It features a thrilling main title—quintessential Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme. The master elements are in terrific condition, allowing Waxman's complete underscore—plus sources cues—to be presented in chronological order, in stereo!

\$19.95

How to Marry a Millionaire

Irresistible, indelible, sophistication!

Marilyn Monroe, Lauren Bacall and Betty

Grable are New York models in search of rich husbands. Alfred Newman conducted the tuxedo-clad Fox orchestra on-screen in a suite from his score to *Street Scene*—the quintessential New York movie tune—to introduce CinemaScope, and we've remixed and remastered the suite for the best possible sound ever. Most of *Millionaire's* scoring fell to Fox workhorse Cyril Mockridge, responsible for many of the most memorable renditions of Alfred Newman's themes. This CD features the complete music recorded for the film in stereo including source music and unused cues, featuring the peerless playing of the Fox orchestra under Maestro Newman.

\$19.95



Beneath the 12-Mile Reef

Bernard Herrmann's sea spectacular!

A gorgeous, atmospheric evocation of the deep-sea adventure, with nine grounding the sublimely Herrmannesque soundscapes—from gentle currents to rippling waves to crashing terror. With jaunty mar-



time melodies, heartfelt string writing (a la *The Ghost and Mrs. Muir*), crashing action music and the proto-minimalist traveling patterns of "The Marker—plus the primal aggression of "The Octopus." Get the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and that there is minor "wow" present; but we trust that aficionados will appreciate having the music in the best condition possible—in stereo!

\$19.95

From the Terrace

Elmer Bernstein's grand soap opera!

This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score speaks to the emotions of Alfred Eaton (Paul Newman), with a soaring and deeply passionate love theme. The score's complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). The score is var-

ied and rich, marking a middle ground between the lush soap-operatics of the Golden Age and the leaner, modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo **\$19.95**



All About Eve/ Leave Her to Heaven

Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). Together, they're terrific!

\$19.95



Prince of Foxes

The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues.

\$19.95



Prince Valiant

Franz Waxman's classic, influential adventure score!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin*

Hood. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks.

\$19.95

Wonderful Williams



The Towering Inferno

John Williams' Legendary Barn Burner!

Great balls of fire! The *Towering Inferno* (1974) was the biggest success of the Master of Disaster, Irwin Allen, and his last collaboration with the world's most famous film composer. The *Towering Inferno* features one of his best main titles a bustling, five-minute soaring, heroic flight. From there the score encompasses distinct romantic themes and a wide variety of suspense, chaos and action music. Although once released on LP, FSM's new CD doubles the running time, shuffles the LP tracks back into chronological order and restores numerous memorable sequences, plus the album and unreleased film versions of the Oscar-winning song "We May Never Love Like This Again." The CD is entirely in stereo, remixed from the original 35mm film stems. Add *Inferno* to your collection of restored masterworks by John Williams.

\$19.95



A Guide for the Married Man

The complete original '60s romp!

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of the music he would later write for space epics and adventures. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way out!

\$19.95

The Poseidon Adventure/ The Paper Chase

Original unreleased '70s scores!



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The *Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). **\$19.95**
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Glorious Goldsmith



The Stripper/Nick Quarry
An early score PLUS a rare demo!
 Jerry Goldsmith's long lasting, fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed Hollywood showgirl (Joanne Woodward) returns to her home town and begins a tentative romance with a young man (Richard Beymer). Rich with melody, as well as jazz elements, the music retains Goldsmith's unique voice, presented in stereo. Special bonus: the CD includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Goldsmith wrote 11 minutes of music which have never been heard—or for that matter, heard off! Presented in clean mono **\$19.95**

Tora! Tora! Tora!
Premiere of the smashing OST!
 Jerry Goldsmith composed music for two World War II films in 1970: Unlike the more personal *Patton*, however, *Tora! Tora! Tora!* concerns itself with broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with



unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**



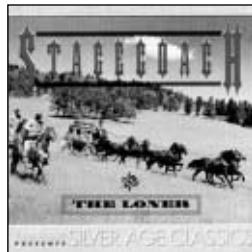
Patton/The Flight of the Phoenix
Classic Goldsmith plus a rare Frank DeVol together on one CD!
 This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



100 Rifles
Never before released OST!
 Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. Call it "200

Rifles"—or just call it great! **\$19.95**

Stagecoach/The Loner
FSM's Classics Debut!
Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores.. **\$19.95**



Take a Hard Ride
Finally, the complete '70s score!
 A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



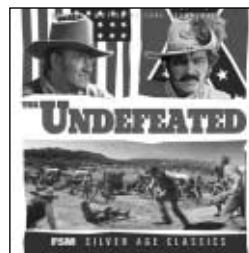
The Flim-Flam Man/A Girl Named Sooner
Two complete Americana outings!
 Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heartwarming duo! **\$19.95**

Rio Conchos
The original hard-riding tracks!
 Jerry Goldsmith came into his own as a



creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**

Wild Westerns The Undefeated/Hombre



Two rare treasures on one CD!
 The debut of two refreshingly inventive scores of the the 1960s: *The Undefeated* with John Wayne and Rock Hudson (!); and *Hombre* with Paul Newman. *The Undefeated* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could be at home in a modern-day NFL broadcast. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but under-represented musicians. **\$19.95**
The Comancheros



Bernstein's first score for the Duke!
 This 1961 film marked Bernstein's first of many western scores for John Wayne: a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives **\$19.95**

Monte Walsh
John Barry's original western score!
 Two decades before, Barry scored this 1970 character study of aging cowboys

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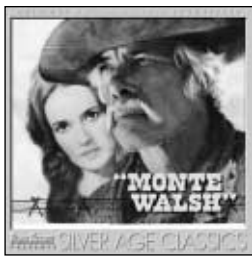
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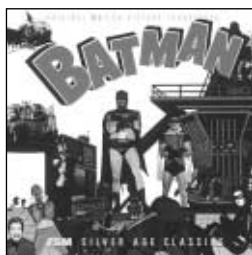
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(Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Crazy Cult Classics



Batman
Nelson Riddle's Bat-Feature Film!
Authentic Bat-music from the 1966 film score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-tunes, including a riveting title cue (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. **\$19.95**



Conquest of... and Battle for the Planet of the Apes
Complete your Apes collection!
Conquest... (1972) is the darkest film in the series, where humans have forced apes into slavery. Tom Scott updated the Apes sound with a harsh and more contemporary feel, writing a memorably rhythmic main title and aggressive brass licks for the climactic ape riots. This CD features his complete score—including cues dropped from the film—in a combination of stereo and mono. Leonard Rosenman returned to the series for *Battle...* (1973), reprising his atonal, challenging symphonic sound with new themes and motifs. The score includes action cues, deranged acoustic and electronic effects, and—a rarity for the Apes series—moments of genuine melody and

warmth, all in stereo. As a final bonus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! **\$19.95**



Beneath the Planet of the Apes
Leonard Rosenman's mind-blowing sci-fi score!
Composer Rosenman retained the neo-primitive musical tone of the Apes series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**



The Omega Man
Ron Grainer's sci-fi fan favorite!
Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Fantastic Voyage
The astonishing '60s head trip!
Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a power-

ful, modern orchestral work with breath-taking musical colors, presented here in complete form, in stereo. **\$19.95**



The Return of Dracula
2CD set including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.
From Gerald Fried, famed composer of *Star Trek* and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)

Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch
Fully restored, limited availability!
The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**

Enter the Dragon
Lalo Schiffrin's slugfest—expanded!
Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s



solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



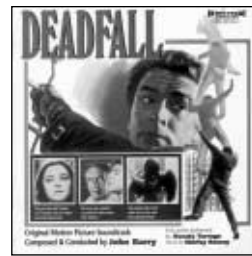
The Exorcist
The seminal horror soundtrack!
William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

music from Retrograde!

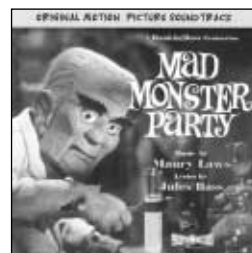


The Taking of Pelham 1-2-3
Ride this killer '70s groove!
Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 sub-way hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**

Deadfall
Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," per-



formed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party
30th anniversary collector's edition
From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

Exclusive video!



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An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

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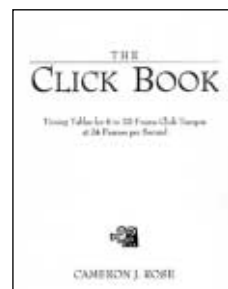
books for composers



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**



The Click Book

Comprehensive timing tables for synchronizing music to film
USC student and composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-Absolute time conversion. Plus frames-to-seconds conversion tables for U.S. and European film and video speeds. 430 pp. Unlike similarly priced click books, this one gives more value for the money! **\$149.95**

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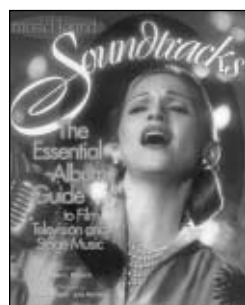
books for music lovers



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

FSM's market-standard price guide is back with a new-look 2nd edition, and over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. Listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend on your collection. Author Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels
If you liked VideoHound's Soundtracks, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many reviews are by FSM regulars Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger and Paul MacLean. With helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets

culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music for the Movies

2nd Edition by Tony Thomas
The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

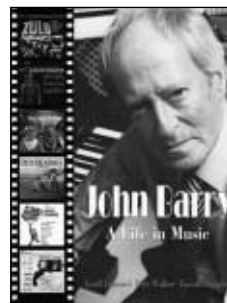
by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass
This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from

westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

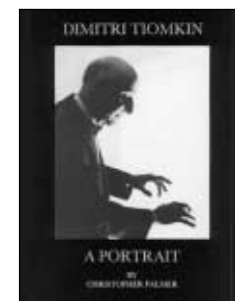
by Steven C. Smith
Bernard Herrmann (1911-1975) stands as a towering figure in film music: The most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver* was an irascible, passionate personality famous for his bad temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through three marriages and many professional associations. This book is still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



U.S. Exclusive—Only from FSM

John Barry: A Life in Music
by Geoff Leonard, Pete Walker and Gareth Bramley
This is the definitive history of Barry's career, from his earliest days as a British rock and roller to his most recent films and London concert. Not a personal biography but rather a comprehensive chronicle of Barry's artistic output: from records to films to TV and concerts, with plenty of primary source material from Barry and

his many collaborators. James Bond fans will be thrilled by the many behind-the-scenes photographs and information relating to 007. Barryphiles will be astounded by what may be the largest collection of Barry photos in the world, from all stages of his career—at work, at home, and at events. Plus a complete film/discography as well as album and film artwork, some in full color. Published by Samsom & Co., U.K. **\$44.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, 55 Days at Peking and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**



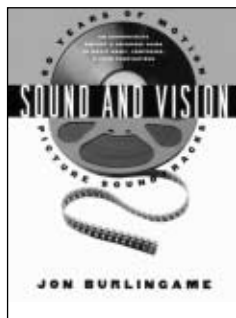
Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein
A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer direct-

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ed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin

The leading contemporary film music journalist and historian, Burlingame has been written countless articles for The Hollywood Reporter and Variety as well as the television music landmark, TV's Biggest Hits. Sound and Vision is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**



New Updated Edition! Film Composers Guide

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Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer. **\$39.95**

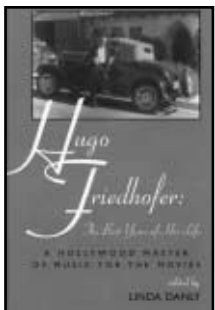
Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for Fanfare magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. This 1994 book, the first-ever serious theoretical study of music in film, explores the relationships



between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you must read this book. University of California Press, 396 pp., softcover. **\$24.95**



Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly

Introduction by Tony Thomas

This gifted musician wrote Hollywood classics including *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin,

Waxman) considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions

and wit, which forms the centerpiece of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs—even reproductions of Friedhofer's cartoons. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains a complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Steiner, Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Lone Eagle Publishing, 224 pages, softcover, illustrated. **\$17.95**

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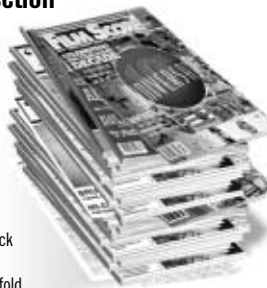
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backissues of FSM

Volume One, 1993-96

24 pp. unless noted.

Most 1993 editions are xeroxes.

* **#30/31, Mar. '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

* **#32, Apr. '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* **#33, May '93** 12 pp. Book reviews, classical/film connection.

* **#34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.

* **#35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* **#36/37, Nov. '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* **#38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

* **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* **#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitara & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* **#44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* **#45, May '94** Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.

* **#46/47, Jul. '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* **#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* **#49, Sept. '94** Hans Zimmer (*The Lion King*), Shirley Walker, Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* **#50, Oct. '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* **#51, Nov. '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's moon interview; music of Heimat, *Star Trek*; promos.

* **#52, Dec. '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner

notes, Shostakovich Anonymous.

* **#53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs. **#55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.



* **#57, May '95** Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

* **#58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* **#59/60, Aug. '95** 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

* **#61, Sept. '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans. **#62, Oct. '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* **#63, Nov. '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.

* **#64, Dec. '95** Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen



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Pt. 3, re-recording *House of Frankenstein*.
*** #65/66/67 Mar. '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, TenInfluential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").
#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

#72, Aug. '96 Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, Oct. '96 Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

*** #75, Nov. '96** Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

*** #76, Dec. '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

First color covers! Issues 32-48 pp.



*** Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

*** Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

*** Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schiffrin (*Money*

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Talks), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

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Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

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Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

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Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

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Vol. 4, No. 5, Jun. '99 *Star Wars*:

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Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

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'60s; Jeff Bond's concert advice for Jerry. **Vol. 4, No. 9, Nov. '99** U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

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Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debnay and Robbins: pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An *FSM* Timeline; The *Film Score* Decade: composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); more.

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Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things to Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—*FSM*'s big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan

Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

Volume Six, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01

The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01

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Gone With

the *Wind* is the legendary 1939 symphonic score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is Lee Holdridge's orchestral score for the 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

Offer good while supplies last.

Television Land: The Final Frontier

Robocop: Prime Directives

★★½

NORMAN ORENSTEIN

GNP/Crescendo GNP 8070 • 14 tracks - 73:11

Mike Miner and Ed Neumeier's Robocop character has survived two witless sequels, an animated show for kids, a syndicated series nobody watched and a video game or two...but so far nothing has recaptured the ugly magic of Paul Verhoeven's first big hit *Robocop* from 1987. Producer/director Julian Grant tackles the metallic lawman in a four-part miniseries *Robocop: Prime Directives*, which has yet to air in the U.S. The show has been garnering good buzz from people who feel it's the closest thing yet to Verhoeven's wickedly satirical yet moving future vision. We'll see.

One thing that certainly doesn't recapture the feel of the original movie is Norman Orenstein's mostly electronic scoring for the series. Basil Poledouris provided an iconic symphonic score (with electronics in support) for the original film with a bold, bombastic theme that practically shouted out "Robocop!" In Irvin Kirshner's *Robocop 2*, iconoclastic composer Leonard Rosenman took a strangely literal approach to that idea and actually added a choir singing "Robocop!" to his orchestra. The syndicated TV series and animated show quoted Poledouris' theme, and the composer reprised it in his own score to the sadly juvenile *Robocop 3*.

For *Robocop: Prime Directives*, Norman

his five-minute "Prime Directives Overture," and when it's not bleating out its themes with shopworn electronic textures or blaring electric guitars the score is functional.

Orenstein genuflects at Poledouris' own electronic motifs in "Death of a Hero" (pretty close to a Morricone cue title itself) and supplies endless, power-driven synthesizer ostinati in action cues like "Pursuit" and "Clash of the Titans," although "Smith and Wesson" turns into more of a western round-up with synthesizers. Occasional electronic chime or piano accents (again in the Morricone mold) leaven the score, but the overall tone is harshly electronic. There's nothing inherently wrong with this, and indeed it's appropriate given the cyberpunk subject matter (as opposed to, say, *The Secret Adventures of Jules Verne*, where a '90s-style Hans Zimmer is used to underscore an imaginary Victorian Europe), but it's endemic of the current approach to music in television, which demands that one man, his keyboards and often his lackeys (rather than a composer, conductor and an orchestra) score all episodic television.

—J.B.

Lexx: The Series ★★

MARTY SIMON

GNP/Crescendo GNP 8069 • 28 tracks - 68:12

I know I should be using this space to review the music contained on this CD, but I have to take a time out to express my abiding obsession with Eva Haberman, who played Zev on the first few seasons of the bizarre cult sci-fi show *Lexx*. *Lexx* is a production of Germany and Canada, which answers any question you might have about why it's so twisted. It's kind of a cross between *Barbarella* and *A Hitchhiker's Guide to the Galaxy*, taking the kinky sexuality of the old *Star Trek* and throwing out the heroism and optimism to create a kind of anti-*Star Trek*. The stories follow the adventures of the crew of the *Lexx*, the most dangerous weapon in the galaxy—which is a

gigantic insect spaceship ruled over by a few disembodied brains and crewed by a bunch of misfits, including a cowardly pilot named Stanley Tweedle, a sarcastic robot head, a dead warrior being kept alive by technology and one fabulous babe named Zev. Zev was originally an obese, ill-tempered harridan who was somehow combined with a dangerous, ugly cluster lizard, resulting in Eva Haberman. Lovely, lovely Eva Haberman. Her hair like cotton candy, her face angelic...she's the most beautiful Teutonic maiden since Elke Sommer. Unfortunately, for whatever reason, Zev was killed by being turned into a bowl of custard in one of the show's episodes, and for its weekly airings on the Sci-Fi Channel, Zev has metamorphosed into Xev, played by Xenia Seeberg. Apparently fans of the show love the new Xev. But while the sight of Eva Haberman could suck me through entire episodes of *Lexx*, the sight of Xenia

Seeberg can't. I thus haven't been able to make it through any of the Sci-Fi Channel episodes. But I will recommend *Lexx* as an antidote to the do-gooder pomposity that often infects the *Trek* franchise, *Babylon 5* and *Andromeda*.

So what about the music? Well, it's television, so you know the drill—synthesizers, keyboards and a beat; occasional eerie effects, vocals and an overall mix of spacey mood music and oddball quirkiness. It's telling that in its last few releases of current TV show music (including *Farscape* and *Seven Days*) GNP/Crescendo has dispensed with even the idea of showcasing the music as "scores." They're presented as random cues, sometimes with dialogue thrown in, as an overview to the mood of the series rather than played-through, developed pieces of music with their own individuality. In the days of *Star Trek*, composers had time to write (not much, though) and only had to provide music for a handful of episodes each season (the rest of the shows would be tracked). Their music also played a far more important role in the drama than stuff does today. The result is individual music cues and stings from all kinds of different old TV shows are well remembered today. Now composers have to score entire seasons of episodic television, and the result is a reliance on committees of musicians rather than individual composer styles. Rarely can anyone afford an orchestra anymore, so everything is cranked out on synthesizers. I defy anyone to recall more than one melody (other than the title music) from *Babylon 5*, *Andromeda* or *Lexx*.

That's not to say that composer Marty Simon (credited with all the music here) doesn't serve the show well or come up with moments of inspiration, but most of this album functions purely in the background. The familiar gonging and chanted opening theme from season two is found on Track 10 (and in "Final Scene"), while the Sci-Fi Channel version for season three is heard at the beginning of the album—it combines the most commonly used theme in all genre films: Danny Elfman's (or Bernard Herrmann's) *Batman* theme (or is it the theme to *Dune*...it's all blurring together for me) and a weird take on the "oh-weee-oh" chant from *The Wizard of Oz*. There are bits of dialogue and even singing (Zev herself belts out "The Zev Show" from "Lafftrack"), a whistled folk tune with banjo/synth accompaniment ("Potato Hoe"), atmospheric little sci-fi moments ("Garden") and lots and lots of keyboards. Nothing wrong with that...and if you're a die-hard fan of the show who writes limericks about Giggerota, this might just be the album of the year for you. Me? I'll stick with Gerald Fried. —J.B.

Farscape ★★½

SUB VISION & GUY GROSS

GNP/Crescendo GNP 8068 • 23 tracks - 69:25

The sad thing about albums such as GNP/Crescendo's *Farscape* is that they usually serve only to illustrate the perils of episodic television scoring. Time schedules for episodic television scores are often brutally condensed, forcing composers to write something—anything—in order to



Orenstein abandons all but the most subconscious references to the original Poledouris score, which is just as well since a battery of synthesizer keyboards wouldn't be the best way to experience Basil's booming *Robocop* theme. Instead, Orenstein's model for *Robocop: Prime Directives* is a mix of your typical power ballad rock (with lots of wailing electric guitars) and Ennio Morricone's spaghetti western scores. While I have to admit there's a certain originality to the idea of applying the old hyper-melodramatic Morricone trumpet solos (here played by William Sperandei) to the Robocop character, Morricone's spaghetti western music has to qualify as some of the most over-referenced film music around, and Orenstein's scoring quotes it so specifically that the novelty quickly wears thin. To be fair, Orenstein does take a good stab at capturing the tragic spirituality of the character toward the end of

make the airdate. What was fascinating about scores from *The Outer Limits* and *The Twilight Zone* was how the composers of each show would take situations that would appear to be impossible and turn them into assets for creativity. Today, film and television composers have the means to create much more technically proficient material in much less time; one would think that this would leave greater leeway for creativity in musical construction; unfortunately, as is the case with *Farscape*, it proves to be the opposite.

The music for *Farscape* is composed by a handful of people; Chris Neal, Braedy Neal, Toby Neal and Guy Gross are credited in the packaging, with the liner notes noting that "the instrumentation and orchestration" is by the SubVision team. They also share the engineering and production credits. Such scoring by committee accounts for the strengths and weaknesses of this lengthy album, with the latter outweighing the former. The music is admirably diverse when it comes to instrumentation, rhythm and tone, but nothing really comes together, and nothing ever sticks in your mind. It's a collection of innovative approaches that, when combined, dissolves into a mess of cues that appear to have been sound-designed rather than musically composed.

There are still moments here and there that elevate the music above the usual weekly electronic schlock that one finds all too often on episodic television. The show's main theme has an interesting combination of rhythmic percussion and solo vocals; even if the title cue seems to go on too long on the album, it's a good start for the whole affair. "Wormhole!" has clever sampling work sprinkled throughout its more than five-minute length; orchestral effects are sampled so skillfully that you almost forget you're listening to a few guys banging out music from behind keyboards and computers. "Goodbye" offers up an elegiac melody to break up the buzzing and beeping electronic effects; the composers of this show would be well-advised to adhere to simpler compositional methods.

Indeed, simplicity seems to be what's lacking from the music throughout the *Farscape* album. The composers all too often get carried away with instrumental and electronic trickery. When more subdued cues, such as "Namtar's Magic" and "Pilot Arrives," forgo the Saturday morning cartoon approach, the effects are more deeply felt, but these moments are few and far between. The album consists of cues that sound much too alike to discern any musical personality behind them, and given the committee approach, this is unsurprising. My hat is off to the SubVision team for trying interesting things with texture and orchestration, but it's all for naught if the music itself is lacking—much of the musical material on hand is thinly constructed, with themes coming and going without leaving any impression. Then again, creating an album out of such disjointed material probably wasn't that great of an idea to begin with. One would think that the composers would have been better served by presenting stronger and more coherent material.

—J.C.

(continued from page 35)

These tracks showcase music from *The Chase*, *Until September* and *Moviola* (the rejected main theme from *The Prince of Tides*). Still, the full score to *Walkabout* is the heart of the album, comprising the first 27 minutes of running time.

The film *Walkabout* follows the adventure of an abandoned adolescent and child as they trek across the cruel and beautiful Australian outback, aided along the way by a young, survival-savvy aborigine. Jenny Agutter, who starred as the lost adolescent, recalls in the liner notes her experiences of filming *Walkabout*—she also mentions her fondness for Barry's score: "Barry's score evokes perfectly a sense of childhood yearning, a time gone forever."

Barry indeed approached the film in a surprising manner; he chose not to resort to ethnic instruments to mimic the untamed landscape. It's a mistake to assume *Walkabout* is a mere rehash of *Born Free*, or even a lesser precursor to *Out of Africa*. In *Walkabout*, Barry focuses on the idea of childhood innocence, his music paralleling the enigmatic journey through the outback with a more philosophical trek through adolescence. The music resonates with the beauty and joy in keeping with a child's sense of innocence and yearning, but it also evokes the sadness and danger resulting

from the abandonment.

The main *Walkabout* theme is as gentle and beautiful as the most renowned Barry melodies. It is also one of Barry's richest themes, as it assumes a more classical sound with the melody reserved for violin over a repeating harpsichord pattern. At the zenith of the piece, the strings gain in texture and volume so that the sections can divide to perform both the main theme and counter-melody.

Barry plays up the pathos of the journey with a moving choral arrangement of the traditional children's song "Who Killed Cock Robin?" The lyrics are ominous and morose, and the general tone of the music is profoundly religious. The choir itself is haunting and beautiful, and sure to linger in the minds of listeners.

Walkabout is a delicate score and a poignant listening experience because of the musical evocations of childhood, beauty, religion, melancholy and death. The City of Prague Philharmonic perfectly captures Barry's unique sound and musical nuances—thanks mainly to conductor Nic Raine's close collaborations with the composer, and also to the ensemble's past experiences re-recording *Zulu* and *Raise the Titanic!*. *Walkabout* is a remarkable addition to the John Barry catalogue, and Silva's album should be an essential part of every fan's library.

—Michael Dougherty

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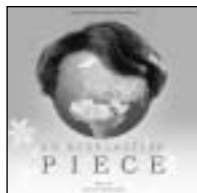


Music by W.G. Snuffy Walden ★★★★★

W.G. SNUFFY WALDEN
Windham Hill 01934-11424-2
14 tracks - 56:15

One of the most prolific and recognizable television composers working today, W.G. Snuffy Walden is linked with the Herskovitz/Zwick dramas of the late '80s and '90s. His brand of folk new-age music graced the images of *thirtysomething*, *My So-Called Life* and *Once and Again* with amazing care; it's hard to think of middle-class angst without Walden's music in the background. Although an easy target for mockery, this music has always been professional and mostly memorable. His score for the TV miniseries *The Stand* is also a standout, and shows that he could easily break into film composing.

What's your tolerance for new-age guitar? If it's low, then this album is not for you. But fans of Walden's style should grab it. Most of the tracks are from his TV scores of the '90s, plus an orchestral rendering of music from *The West Wing* (an Emmy winner). It would be nice if he got to use an orchestra more often. It would have also been good to present a wider range of music, like his work for *Roswell* and *I'll Fly Away*; and track information is sparse. In all, this album is more "Windham Hill" than "soundtrack" in nature, but that's not a bad thing. **-C.W.**



An Everlasting Piece ★★½

HANS ZIMMER & THE JIGS
Varèse Sarabande
302 066 202 2
16 tracks - 41:55

Riverdance fans can rejoice in the Celtic energy of this latest Zimmer outing. Yes, that's right, *Hans Zimmer*. This is, simply put, a score that mixes fake folk music with the real thing. Fans of Shaun Davey's great score for *Waking Ned Devine* should enjoy this disc—it's filled with Celtic percussion, dulcimers, fiddle and guitar (among other things). The very first piece treats the listener to energetic musical styling by The Jigs...a sign of things to come.

Celtic rock finds its way into the insipidly named "Toupee or Not Toupee." And believe it or not, "I'm a Dick" turns out to be a nice, sentimental little love cut. This title really belongs in the "world music" section. If you love Celtic music (be it jigs, reels or instrumental love songs), this will be a five-star addition to your collection—it'll no doubt get your Irish blood boiling while you drive down the freeway. That is...if it's worth taking just a little off the top of your wallet. **-S.A.K.**

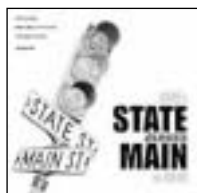


The Wedding Planner ★

MERVYN WARREN, VARIOUS
Hollywood HR-62315-2
13 tracks - 46:29

A collection of pleasant (or bland, depending on your tastes), feel-good pop music from the equally inane romantic comedy. Artists represented include John Denver ("Annie") and Olivia Newton-John ("I Honestly Love You"). If you're looking for score tracks, there are only two of them, plus one song by the composer. Warren got the scoring job for this film thanks to a recommendation from Marc Shaiman—indeed this music would not be out of place in Shaiman's repertoire.

Warren's "Mary and Steve's Tango" is short but fun. His other score track, "Garden Conversation (Love Theme)," is an apt enough romantic melody, but at a minute long it's also much too short. The closing song by Warren and David Zippel is nice enough but unremarkable. This is an average collection of romantic popular music—otherwise there's not much to recommend. Buy it if you like music that will remind you of pink roses. **-J.T.**



State and Main ★★★

THEODORE SHAPIRO
RCA Victor 09026-63740-2
18 tracks - 37:55

Ultra-serious director/playwright David Mamet, whose films include *The Spanish Prisoner* and *The Winslow Boy*, launches his first all-out comedy with *State and Main*, in which a Hollywood film crew invades a small town. *State* has a lot of funny jokes and good performances, but they ultimately add up to little. Theodore Shapiro, whose score for this year's *Girlfight* was inventive and exciting, provides a jazzy score for the lightweight *State and Main*. Like the movie itself, the score is breezy and bubbly—it doesn't stay on the brain for long.

Most of the cues are interchangeable, though pleasant...especially the romantic "The Printshop." A nice surprise is the inclusion of the end-titles song, "The Song of the Old Mill," with lyrics by Mamet, and performed by Patti Lupone. This is the kind of inside humor lacking in the underscore. Shapiro had a difficult task here—he had to score through one endless dialogue scene after another, and the stale camerawork didn't help him. It's tough to score a play. **-A.M.S.**



Jane Eyre: The Musical ★★★★★½

PAUL GORDON
Sony Classical - SK 89482
25 tracks - 68:40

Pop songwriter Paul Gordon turns his sights on Broadway with this humorless but melodic score to this musical based on Charlotte Brontë's novel about an orphan turned governess in love with a certain Edward Rochester. Although the usual *Les Mis* comparisons are inevitable, *Jane Eyre* is more in the spirit of the recent *The Secret Garden*, with its moody music and portentous lyrics. The musical starts with Jane remembering, "A flood of memory washes over me / a lonely girl betrayed and battered / contrives affection from a doll..." Oy!

The Secret Garden was one of the most underrated musicals of the '90s. *Jane Eyre* shares a similar penchant for rousing showstoppers, beautiful duets, evocative themes...and the unfortunate stigma of being a chick musical. The CD is brilliantly produced and the music well-orchestrated. Maria Schaffel (Jane) and James Barbour (Edward) have great voices. However, for *Rent* enthusiasts and *Kiss Me Kate* purists, this score may be the equivalent of, well...reading a novel. **-C.W.**



The Lost Child ★★★★★½

MARK MCKENZIE
Intrada Maf 7091
18 tracks - 43:10

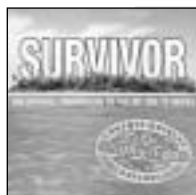
Composer and master orchestrator Mark McKenzie scored two films last year: *Dragonheart II: A New Beginning* and *The Lost Child*. The latter debuted on television, its story following a woman's quest to discover her Native American heritage. In his liner notes McKenzie explains that his intentions were to "compose melodic, pastoral, emotional and beautiful music to support the drama of *The Lost Child*."

McKenzie's subtle approach falters a bit on the album. The composer is heavily reliant on the string section, including a handful of solo instruments mainly for color. The main *Lost Child* theme is the highlight of the album, appearing in numerous delicate variations throughout. "Early Morning Prayer/End Credits" features the theme on acoustic guitar, before the bulk of the Northwest Sinfonia joins in for a poignant conclusion. **-M.D.**

Who did it?

What is it?

To buy or not to buy?



Survivor ★★★ 1/2
RUSS LANDAU &
DAVID VANACORE
TVT Soundtrax TVT 6900-2
19 tracks - 64:07

Fans of Mark Burnett's hit CBS show were looking for just about anything to tide them over until *Survivor: The Australian Outback*, and this soundtrack album helped do the trick (though by now, that show will probably be over, for chrissake). The disc consists mainly of the ambient new age, hip-hop or techno beat-oriented tracks used and reused throughout the many episodes of the series. It's like video-game music with live instruments, loads of percussion and "tribal" singing/grunting. There are more adventurous Hans Zimmer-like tracks ("Big Drama"), and there's even a touch of Horner here and there.

Most of the tracks aren't special—but the highlight of the album is Russ Landau's "Ancient Voices," an excellent main-title theme that makes it seem like the castaways are tragic and interesting characters embarking on a great and moving adventure. It has a heavy Morricone vibe but not to the point of plagiarism...or even distraction. If you loved the main title you may as well get this disc, even if only to play this one track over and over again. There's a three-minute remix, but the original isn't as cluttered and gets the point across just fine. **-J.Z.K.**



Westworld (1973) ★★
FRED KARLIN
Chapter III CHA 1003-2
12 tracks - 32:45

Michael Crichton's first theme-park-gone-wrong endeavor used Hitchcockian elements and a memorable Yul Brynner villain to craft a surprisingly decent film—a decent film that could have inspired a fantastic score. Fred Karlin's effort isn't bad, but most of his underscore serves as source music for the theme park. Come to think of it, there are only four tracks of legitimate underscore on the disc: two similar versions of "Chase From Westworld," the marauding "The Gunslinger" and "Robot Repair," a four-minute ambient drone. The other eight tracks are devoted to Karlin's source writing.

There are Morricone elements to some of the pop western/chase ideas ("Chase From Westworld"), but they aren't good enough to survive the repetitions they receive. Brynner's evil Gunslinger theme is a plodding Goldsmith-like low-end piano idea that benefits from raking the inside of the piano. Unfortunately, it would have benefited more had Goldsmith written it. It's only heard in one track anyway ("The Gunslinger"). On the album, *Westworld* doesn't hold up that well. In the film, Karlin's music works serviceably—but even there, it's hard not to imagine what could have been. **-J.Z.K.**



What's Cooking? ★★
CRAIG PRUESS
Pacific Time Entertainment
PTE 85292
18 tracks - 50:19

With only three films under his belt, composer Craig Pruess is relatively new to the film scoring world. Pruess follows *Bhaji on the Beach* (1993) and *Rich Deceiver* (1995) with *What's Cooking?*, starring Joan Chen, Mercedes Ruehl and Alfre Woodard. Director Gurinder Chadha shares in the notes that he was looking for ethnically based music fused "with hip hop, rock, and reggae." Clearly, Pruess obeyed his director's unusual wishes. This score is diverse to a fault. Themes are unrefined, while musical styles float in and out without any coherency.

The music covers varying ethnic backgrounds (Spanish and Vietnamese) as heard in his rendition of the immortal "Wipe Out" surfing music. "Living in L.A.," for example, features a mamba with an East Indian flavor and later excerpts *The Star Spangled Banner*. "Rachel's Theme-Piano" and "William's Household" abandon the banal ethnic instrumentation, instead featuring subtle and melodic piano music. These tracks are a welcome change from the inconsistent body of the score. **-M.D.**



Guns for San Sebastian/Dark of the Sun (1968) ★★★★★
ENNIO MORRICONE/
JACQUES LOUSSIER
Chapter III CHA 0134
26 tracks - 62:29

Despite the similarities to *The Good, the Bad, and the Ugly*, *Guns for San Sebastian* is a terrific score and hopefully a harbinger of things to come from the Chapter III label. Morricone's score is, at times, more varied an effort than *Ugly*, with sweeping, melodic writing counterbalanced by a handful of terrific action cues ("The Chase," "The Attack") that would be at home in any action film made today. *Dark of the Sun*, on the other hand, was composed by Jacques Loussier, a French jazz pianist-turned-composer. Surprisingly enough, Loussier's work in an orchestral idiom (29:09 worth) is more eclectic than one might think, and actually makes a good match with Morricone's music.

Interestingly, Morricone's usual style doesn't result in many slow spots in his half of this album. There's more variation than is typical, and his lyric writing develops a secular feel toward the end ("Teclo's Death," "End Title") that is markedly different from the sweeping "Overture." *Dark of the Sun*'s "Claire's First Appearance" showcases terrific, throbbing string chords over a steady pulse of percussion and harpsichord, and "The Mercenaries" features crazy pool-hall-jazz writing undercut with tense, sawing string chords. The sound quality on these releases is somewhat pinched and dry, but for enthusiasts, having this music on CD is still worth it. **-J.C.**

Living Britain ★★ 1/2
BRIAN BENNETT
Brian Bennett Music
BBML001
15 tracks - 45:51

Peter Crawford collaborates with BBC's Natural History Unit on *Living Britain*, a documentary capturing the diversity of Britain's landscape and wildlife within a one-year time span. Scoring duties fell upon composer Brian Bennett, whose previous works include *Nomads of the Wind*, *Global Sunrise* and many other Crawford/BBC productions. This latest six-part program first aired in late 1999 and re-ran in late 2000. It has received many awards, including one for Bennett's original music. One major problem is the lack of memorable material; the themes aren't much to speak of, and there's a deadly excess of synthesizers.

"Above the Clouds" contains sampled strings playing an undulating motif that repeats in other parts of the score; this is one of the few ideas that reappears. The keyboards featured in "A Day at the Seaside" recall Randy Edelman's work, while "Nocturnes" introduces a synthesized choir that's followed by John Barry-like writing. "Man and Nature" begins with the most lethal of synthesized sounds—the brass. Still, "Man and Nature" and "The Still of Evening" end the disc with a pleasant string melody and the chirping of birds. **-M.D.**

Nothing Beats BEAT

Big, bad, and better than ever—now with DagoRed and pretty Italian Girls who like the taste of music!

By John Bender



What goes around, comes around—and that ain't always a bad thing! It's been glorious to be alive for the unexpected resurrection of the Italian cinematic beat/exotica experience. I can't exactly pinpoint the recording that kicked off the trend, but specific

productions have contributed substantially to keeping the collector's appetite inflamed: Rocco Pandiani's unsurpassed *Easy Tempo* series; Stefan Rambow's cream-of-the-crop *Mondo Morricone* volumes; Pat Whitaker and Martin Green's valuable RCA anthology *Bistro-Erotica Italia*; the esoteric *Stroboscopica* set from Plastic; and the beautifully mounted Morricone/Trovaioli/Piccioni compendiums from the late, lamented Japanese label *Avanz*.

The breaking news this time is that a funky new label, DagoRed, has begun rooting out the slick and sexy jet-set sounds lurking in the Beat label's soundtrack archives. Though their moniker reeks of an ethnic-slur aimed at Italian Communists, DagoRed is a label to be reckoned with. They are building great concept albums out of Beat's holdings, including spaghetti western and erotica-themed produc-

tions. DagoRed's two new releases of urban-oriented noir, glamour, and alluring sleaze are smartly titled *Italian Girls Like Ear-Catching Melodies* (various, DagoRed RED 104-1, 16 tracks - 43:35) and *She Had a Taste for Music* (various, DagoRed RED 103-2, 15 tracks - 48:00). Some of the cues off these two anthologies have appeared on recent Beat score productions, but others are ineditis and excellent cuts to boot. *Ear-Catching Melodies* satisfies mightily with one great track after another, kicking off with Piccioni's "La Bella Signora" from Lina Wertmüller's social satire *Tutto a Posto Niente in Ordine*, aka *All Screwed Up*. It's one of Piccioni's better scores (released on CD in Japan only), and this seductive theme, temptingly swinging like a pretty girl's skirt, serves well as a representative track. Track 2 is another winner: "Diamanti Swing," by Francesco DeMasi and

Alessandro Alessandroni is either a talented recycler or the greatest thing since sliced bread and the Wonderbra

Alessandro Alessandroni, from *Tropo per Vivere, Poco per Morire*, aka *Too Hard to Live, Too Easy to Die*. It's an awesome big-band explosion featuring fuzz guitar, piano, oboe, Ortolani-style screaming brass, and best of all, Alessandroni's choral group on scat. Trovaioli's "Theme for a Murderer" (track 3) from *Blazing Magnum* carries the same sense of sex and violence as "Diamanti Swing," but being a mid-'70s work there is more of an emphasis on the heavy beat, and the sound is glossier (disco was just around the corner). No one lays out a love theme like Riz Ortolani; he is known for expanding on the strings until they produce silken, billowy clouds of warm sound. Typically this would come off as smarmy, but Ortolani's jazz affiliations help him keep such broad mannerisms well within the confines of the smooth and elegant. Built of just such odd stuff, "Susan and Jane" (track 4), from *One on Top of the Other*, is an excellent example of Ortolani's trademark dreamy and languid eroticism. Track 6 is a mellifluous ballad, "What Is Love," from the film *Si Può Fare Molto con 7 Donne*. As formed by Franco DeGemini, this piece (sung in English) creates an uneasy air of decadence and addiction deceptively clothed in wealth and luxury à la Williams' *The Valley of the Dolls* or Bacharach's *The Love Machine*. "What Is Love" is followed on the CD by a theme with a very similar disposition, "Qual Cosa Più Grande di Noi," from *Rapporte Fuller Base Stoccolma*. "Qual Cosa" has behind it a kick-ass composer/lyricist, teaming Armando Trovaioli with Audrey Nohra Stainton.

Unfortunately, we are only given the instrumental by DagoRed, but the soloist on alto sax does a great job of fronting this cruel and sardonic Bond-era love theme. What sets *Ear-Catching Melodies* apart is that mixed in with the main themes and title tracks are a number of interior cues. These might be a bit more subdued than the flashier "money cuts," but DagoRed has carefully selected particularly atmospheric sections of score—things such as "Il Sorriso Della Iena," by Roberto Pregadio; "Grand Dad's Girl," by Trovaioli and Serio; and "La Storia Comincia," by the DeAngelis brothers.

Setting the tone for *She Had a Taste for Music* are the three cues lifted from a 1981 Beat vinyl rarity called *Red Light Films*. Track 1, "Small Fawn Claw" from *Benvenuto Sesso*, aka *Welcome Sex*, by Massimo Moriconi and Roberto Fogu, is one of the best compositions of the original LP and of this new CD. An amiable theme, its gentle introduction leads into a vibrant dance for brass and small orchestra. The sheer warmth and geniality of the piece calls to mind similar efforts for television by, first, Earl Hagen, and later, Pat Williams. Track 2 is "Red Sound" from *Le Ereditiere Superporno*, aka *The Libertine Heiress*, by

Nico Fidenco. Fidenco was a popular vocalist in Italy during the '60s. He turned to film scoring after performing a number of title tracks for other composers. His focus as a composer seemed to be with the spaghetti westerns and softcore adult fare. I much prefer his western efforts, some of which are excellent, such as *I Want Him Dead* and *The Texican*. However, "Red Sound" is a pleasant work; its feathery beat and unencumbered melody gives the composition a South Seas air. Another buoyant cue from *The Libertine Heiress* is "The Dutch Poppy," also refreshing. Of another stripe altogether is a cue from

Fidenco's "La Via Della Prostituzione." This is an overt variation on the Morricone/ Dell'Orso erotica format, consisting of feminine scatting over sensual turns from the orchestra. Fidenco has a soft-pedaled organ theme covered by two chicks hotly whispering sweet nothings: "slowly," "oh yes," "wait," "again," "more." (I tripped over an unsubstantiated rumor that Giacomo Dell'Orso, Edda's husband, has ghost-written much of Fidenco's output. Any readers have anything on this?) With good stuff such as an Edda Dell'Orso inedit "Voice of Love," from *La Gatta in Calora* by Gianfranco Plenizio, and Teo Usuelli's amazingly hip and hot "Piacere Sequence" (a current club staple in New York) from *Alla Ricerca del Piacere*, *She Had a Taste for Music* is a slick collection, possessed of a mellower mood than its sister disc.

Weirder Than Usual

Beat has released an unexpected, and somewhat unusual, three-score CD (Beat CDCR 51, 23 tracks - 50:40) featuring what appear to be works of the '50s/early '60s by Mario Nascimbene (*Barabbas* and *One Million Years B.C.*). *Cronica di un Delitto*, *Operazione Mitra* and *La Valigia dei Sogni* are films set in post-industrial Italy. Particularly unusual is *La Valigia dei Sogni*, which, because the story deals with a collector of old films, contains cues meant to give color to silent film footage from a wide range of genres—a very eclectic listen. Track 10 of this score, for piano and violin only, harkens back to the days of musicians playing live against the staccato rattle of projectors in darkened nickelodeons. Nascimbene has a hard-earned reputation as an innovator, and his propensity for queer instrumentation is evident here: Car horns in *Operazione Mitra* and various pennywhistles, in combination with some

unidentifiable Foley-studio noisemakers, were used for *Cronica di un Delitto*. Strange stuff to be mixed with music that, to a certain extent, is in the manner of the late Golden Age.

It can be fascinating to observe the range of taste and opinion within the collectors' community as regards film composers. Some I know hold to the view that Alessandro Alessandrini is the greatest thing since sliced bread and the Wonder Bra. However, others perceive him to be a skilled chameleon, an artist who is particularly adept at recycling previously authored film music concepts. My perception of

Alessandrini provides enough space for both views, and fortunately I've been exposed to a sufficient amount of the artist's work to be able to formulate a picture of his compositional endowment. Based on the truly impressive scope of his melodic and stylistic repertoire, in conjunction with his varied and important contributions as an instrumentalist and conductor, Alessandrini simply must be counted as one of the major players from the Silver Age of

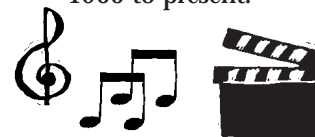
Italian film music. A new and exciting three-score Alessandrini CD (Beat CDCR 52, 26 tracks - 73:14) is an instant collector's item. The first score is *Suor Omicidi*, aka *Homicidal Nun*, by far the richest and most intriguing of the three. I once reviewed the majestic music Morricone wrote for *Il Sorriso del Grande Tentatore* (FSM Vol. 1, No. 50, pg. 19). Since writing that review I have been privileged to screen the British video release of the film, which goes by the title *The Tempter* (available through European Trash Cinema, 281-255-8031). The film is every bit as intelligent and provocative as its score—a dark psychosexual study that takes place in the emotionally suffocating confines of a mysterious convent/hotel run by a sect of nuns. The fact that *Homicidal Nun* has an intense "Catholic paranoia" format similar to *The Tempter* was obviously not lost on Alessandrini. His main theme is unquestionably a direct offshoot of Morricone's modernistic "liturgical rock" hybrids. The major difference being that Alessandrini de-emphasized the African roots of the rock element and replaced this with a subdued horror film affectation.

The second score, *Lo Strangolatore di Vienna*, is graced with a variety of themes and fulfilling passages. This soundtrack's main title references the 1950s standard "Ave Veiderzane." Alessandrini also dips into



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Morricone's "sociopolitical sarcasm" motif from such films as *The Stark System*.

The third Alessandrini work was written for a classic example of European style ultraschlock—Mel Welles' *Lady Frankenstein* (Wells is best known for his role as Gravis Mushnik in Corman's *Little Shop of Horrors*). *Lady Frankenstein* is a wonderful exploitative gem that derives its success from an eclectic cast, including Joseph Cotten, Mickey Hargitay (Jayne Mansfield's husband) and Rosalba Neri; good sets and locations; and Alessandrini's minimalist, disquieting score. He makes excellent use of electronic effects that are smoothly mixed with a small orchestra. I am very pleased about this CD in that I have always been enamored of Alessandrini's love theme for the film. As is so often the case with Italian soundtracks this theme is, in truth, more of a glamorous and lustful portrait of the female lead than an actual piece describing romantic yearnings. Another big winner from Beat, and a superb documentation of Alessandrini's satisfying film work.

Beyond the Frontier

If not for Beat, we wouldn't have any of Lallo Gori's music on CD. This time (Beat CDCR 50, 25 tracks - 57:39) they have paired spaghetti westerns, *Tequila!* and *Era Sam Wallash—Lo Chiamavano "Cosi Sia,"* aka *He Was Sam*

Wallash—They Called Him "That Amen!," aka *Savage Guns*, two early '70s scores. Gori worked regularly in the genre, scoring over 20 westerns (sometimes under his real name, Coriolano Gori). *Tequila!* must be a light-hearted film, because the soundtrack is exuberant and airy. Over half of the 15 cues are under two minutes, so Gori avoided complicated thematic variations, but there are a number of distinct melodies and/or enjoyable melodic fragments. Track 12 is pleasantly conspicuous; it is a classic Spanish-flavored spaghetti western trumpet-call to a gunfight.

Sam Wallash is the heavier of these two scores. The title cut is the antithesis of the relaxed *Tequila!* tracks. It's a layered work involving a wonderfully melodramatic vocal that maintains the dark legend of "*Cosi Sia!*". This is followed by an organ dirge with chorus, then a gunfight anthem, and finally the actual *Wallash* melody—a jazzy, sardonic gallop for brass, bell, harp, piano, strings and percussion.

Another western collection of previously unreleased material is Beat's three-score disc by Vasco Vassil Kojucharov: *Tre Croci Per Non Morire*, aka *The Three Crusaders Who Defied Death*; *Se Vuoi Vivere—Spara!*, aka *Go Ahead—Shoot!*; and *Ad Uno ad Uno, Spietatamente*, aka *One by One, Mercilessly*. Actually Kojucharov shared composing chores

on all three films. His usual collaborator, Elsie Mancuso, worked on them all, while Lallo Gori contributed to *Go Ahead—Shoot!* These films are obscure, low-budget productions, and therefore the fact that collectors can now possess their music is a rare treat. *The Three Crusaders* is graced with the more substantial soundtrack. Every cue incorporates a major thematic invention. Adding to this score's effectiveness is the use of DeMasi-style electric bass and organ. It also features a powerful theme for trumpet (traditional instrumentation for a western face-off) and a delicate love ballad. Kojucharov's rollicking main themes for each of the three films, while not identical, do sound similar; the composer obviously employed a basic framework upon which he was able to add a variable pattern of embellishments. The title track of *One by One, Mercilessly* is notable in that the lead instrument is a flute. This gives the composition a touch of finesse not frequently associated with this rough genre. Three humble but flavorful and entertaining scores. That these works are from unspectacular, garden-variety Italian westerns imparts to them a special kind of nostalgic significance. I sincerely hope that Beat can continue salvaging such unsung artifacts of cinematic history, for in truth they are the most vulnerable to being undeservedly consigned to oblivion. **FSM**

John Bender lives and writes in Pittsburgh PA, yet he manages to travel the world by ear.



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Feet-pickers in Poughkeepsie—listen up!

A benchmark by which other police thrillers are judged, *The French Connection* remains one of the triumphs of 70s "New Hollywood." A commercial and critical smash, this was the true-life story of two New York City narcotics detectives who busted one of the largest drug rings in history. The film made the careers of director William Friedkin as well as actors Gene Hackman and Roy Scheider.

Another film career was launched: that of composer Don Ellis. Although little known to soundtrack aficionados, Ellis was a cutting-edge jazz artist who pioneered the use of unconventional time signatures, harmonies, and instrumentations in a big band setting. He toured with his band in the 1960s and '70s (they formed the core of the *French Connection* orchestra) and was accepted as hip by audiences at a time when the big-band style was out of vogue. He died tragically young in 1978—he was only 44—and might otherwise have gone on to a great film scoring career.

As it stands, *The French Connection* is Ellis' greatest movie score, a dissonant, jazzy, experimental work that fits snugly alongside the cutting-edge crime scores by Goldsmith, Schiffrin, Jones, Fielding and others. In the film, Ellis' work was chopped and rearranged by director Friedkin to be even more austere and strange. This premiere release of the score presents it as conceived and composed by Ellis, supplementing the familiar segments from the movie with 20 minutes of deleted material. The restored passages strengthen the narrative and feature both experimental techniques as well as more accessible themes for the French mobsters and the hardworking cops.

As a special bonus, the CD also showcases Ellis' complete underscore for the 1975 sequel directed by John Frankenheimer, *French*

The French Connection French Connection II Composed & Conducted by Don Ellis



THE FRENCH CONNECTION

1. Main Title	0:58
2. Charnier	1:07
3. Copstail	4:02
4. The Old Fort	1:18
5. Staking Out Sal	2:24
6. The Car	0:55
7. Popeye Blues	0:56
8. Bugging Sal and Angie	0:59
9. Hotel Chase	5:23
10. Subway	3:45
11. The Shot	1:10
12. This Is It	3:25
13. Lincoln Blues	2:02
14. Rocker Panels	2:17
15. Au Revoir	1:12
16. The Last Roundup	1:10
17. Frog One Is In That Room	0:45
18. End Title	2:43
Total time:	37:52

FRENCH CONNECTION II

19. Main Title/Waterfront	3:36
20. Boat Ride	1:20
21. Popeye's Montage	2:03
22. Volleyball	1:37
23. Hit	1:22
24. Heroin	4:24
25. O.D.	2:16
26. Pain	1:04
27. Rehabilitation	2:03
28. Revenge	1:17
29. Boat Bottom/Drydock	3:06
30. Stalking/Here Come the Cops	5:53
31. Big Chase	2:33
32. Exhaustion	2:23
33. End Title	1:31
Total time:	37:09
Total Disc Time:	75:01

Album produced by Lukas Kendall

Connection II, in which "Popeye" Doyle journeys to Marseilles to take down the drug ring. The sequel score is in the style of the original but with all new themes and added colors. It was used in the film in a slightly more traditional and therefore accessible fashion than the original, and compares solidly with Jerry Goldsmith's "travelogue" crime scores of the era.

The French Connection/French Connection II is 75 minutes of prime '70s cop scoring—firmly of the period but enhanced with the signature of a fresh voice. The sequel score is entirely in stereo; the original is mostly stereo with some mono cues. Sound quality is clear throughout, and the booklet notes explain exactly where the deleted cues were meant to go. \$19.95 plus shipping

Look for this month's
Golden Age offering
The Egyptian
by Alfred Newman &
Bernard Herrmann
on page 17

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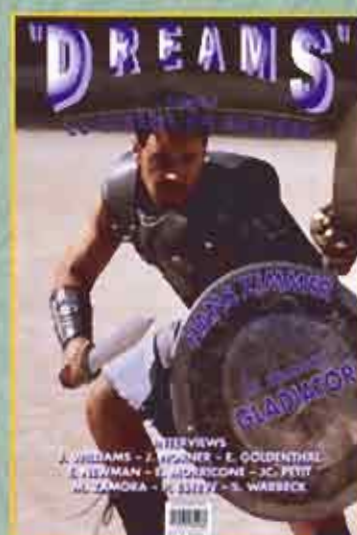
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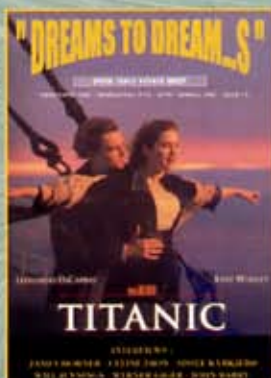
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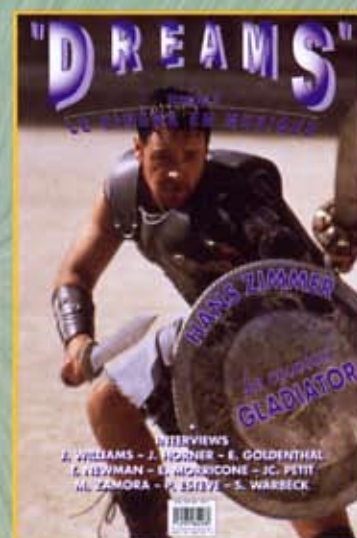
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